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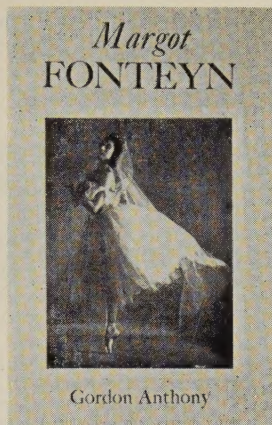
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LATCH-KEY FOR FONTEYN

IT is a fast-dying custom that twenty-first anniversaries are associated with the presentation of latch-keys. Youth is considered by this time to have reached an age when the knowledge of right and wrong is so deeply ingrained that late hours offer no dangers that cannot be overcome. To-day most people obtain casual possession of latch-keys from the age of twelve and it is a ceremony no longer. "Let's have a key, Ma, I won't be home before four" lisps the atomic age tot.

Margot Fonteyn, whose twenty-one years on the stage we are celebrating in this issue, has earned her latch-key the hard way. It now opens on to the entire globe, for there is not a town or country in the whole world that would not be honoured to have her dance for them.

It is true, though not always recognised, that one of the most difficult things in the world is to achieve eminence surrounded by one's family. The difficulty lies in reaching an exalted position without hurting or upsetting the family. Fonteyn has steered between this Scylla and Carybdis in a manner that would have done credit to Ulysses. She has grown with the Wells, but even when she reached the pinnacle of international fame she never grew away from her company. It would have been easy for her to make her own way and earn enormous sums of money in the open market; but her innate loyalty has been such that, apart from a few excursions abroad with Dame Ninette's blessing, she has stayed put. She has had the wisdom to appreciate the value of the background of a great company.

Margot Fonteyn is the Sadler's Wells Ballet and the Sadler's Wells Ballet is Margot Fonteyn. She was weaned by the Wells; she relied on it through all the ages of uncertainty and youthful ignorance; she reached maturity with it, blossomed to become one of the world's great ballerinas with it. She will continue with it until she retires.

Unlike many stars of the dance—Markova and Babilée immediately come to mind—Fonteyn is not a "natural." From the beginning she was blessed with many qualities but her position has been reached by sheer gruelling hard work. Few dancers in my experience put so much work and so much intense thought and concentration into the development of any role. Many of the roles she creates are not outstandingly impressive on their early showings. It has often been said that the connoisseur should never see our finest actor, John Gielgud, for at least a fortnight after a new play opens. With Fonteyn it is much the same. She has to grow into a role, and the role into the ballet.

The Perfect Interpretation

To appreciate Fonteyn fully it is necessary to watch her every performance. It is a source of never-ending wonder to me how, even to the works she has danced for many years, she can still bring something new—little touches here and there which go to make the perfect interpretation. Some fussy piece of business which fails to project will be cut out, something simpler but more telling will be put in. It is a constant burnishing process which will no doubt continue until the day she retires.

Apart from her immediate circle of friends—and these mainly consist of people with whom she was brought up—little is known of her private life; and respect for her is such that, except at the time of her recent marriage—(the whole world loves a lover), the public has shown little inclination to probe.

Fonteyn has reserve but has never been aloof. She always behaves naturally with her admirers and acquaintances, meeting people on equal and friendly terms without any of the stellar air of a visiting deity bestowing largesse upon her grateful subjects. But if there is something of which she does not approve she will say so firmly.

For twenty-one years the British public has watched this girl grow to the status of *prima ballerina assoluta*. It has watched with pride, and has been duly grateful that its two 20th-century ballerinas—Markova and Fonteyn—have also become the 20th century's two best cultural ambassadors for our land.

Through them the dance of Britain has earned its latch-key.

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Fonteyn's most recent role—*The Firebird*. Photo: Houston Rogers

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Schoolgirl in Shanghai.



Mr. and Mrs. Hookham with their daughter Peggy in Shanghai in 1931.



Mrs. Hookham, with her daughter Peggy (three years later to become Margot Fonteyn) at the age of twelve.

Snowflake to Firebird

The twenty-one year progress of MARGOT FONTEYN from a member of the Vic-Wells corps de ballet to Prima Ballerina Assoluta of the Sadler's Wells Ballet and international stardom.

AT Reigate in Surrey, on May 18, 1919, Peggy Hookham was born. Her father was an engineer and her mother of part Brazilian descent. In 1923, Margot Fonteyn (as she later became known) went to study dancing at the Grace Bosustow School of Dancing in Ealing to which place her family had recently moved. She remained at the school for four years.

It became necessary for her father to travel abroad on business—in America and China—and whenever possible the future ballerina took lessons at the various places visited.

Returning to England in 1931, Fonteyn was taken to see the performances given by the newly-formed Carmago Society and there for the first time she saw the work of various people who were eventually to play an important part in forming her career—Frederick Ashton, Ninette de Valois, Alicia Markova. Her first contact with English ballet, even as an onlooker, fired her with greater enthusiasm. She attended a few classes of the late Nicholas Legat at his studio in Colet Gardens.

Back in Shanghai, she studied with George Goncharov (who recently died in London) who had been a dancer with the State Ballet in Leningrad. With him, Fonteyn studied for two years. During this time she decided to make dancing her career—previously it had been little more than a pastime.

In the spring of 1933, her family returned to England and Fonteyn was sent to Seraphine Astafieva who had a studio in the King's Road, Chelsea. Although this great teacher, who had also taught Markova and Dolin, was seriously ill at the time and did not wish to take on more pupils, she accepted Fonteyn as she could then see that the girl had a great future.

Fonteyn made such progress that her family decided that it was worth writing to the Sadler's Wells School for an audition. The request was granted and shortly afterwards she was accepted as a student at the school, attending her first class in March 1934. Her career has continued as follows:

1934. Debut in May with Vic-Wells Ballet as a Snowflake in the Ivanov-Tchaikovsky *Casse-Noisette*. In the *corps de ballet* of the International Opera Company at the Royal Opera House, Covent Garden. In the autumn appeared as Young Treginnis in de Valois' *The Haunted Ballroom*, Mazurka in Fokine's *Les Sylphides*, Lolly Willows in Ashton's *The Lord of Burleigh*, the Creole Girl in the Ashton-Lambert *Rio Grande*. In the *pas de quatre* from Ashton's *Les Rendezvous*.

1935. With the Vic-Wells: a Cygnet in the

Petipa-Tchaikovsky *Le Lac des Cygnes*, danced Markova's role in Ashton's *Les Rendezvous* (Auber music, William Chappell designs) also Markova's role of Alicia in de Valois' *The Haunted Ballroom* (Geoffrey Tye music, Motley designs) as well as general *corps de ballet* work during the first Vic-Wells season in the West End of London at the Shaftesbury Theatre. First Vic-Wells provincial tour in the summer. Danced both the Polka and Tango in Ashton's *Façade* (Walton music, Armstrong designs).

First created role as the Young Bride in Ashton's *Le Baiser de la Fée* (Stravinsky music, Fedorovitch designs) on November 26. First Odette in *Le Lac des Cygnes* on December 16. 1936. Created role of the Woman in the Ball Dress in Ashton's *Apparitions* (Liszt music, Cecil Beaton designs) on March 10. Created role of the Flower Girl in Ashton's *Nocturne* (Deliuss music, Fedorovitch designs) on November 10. The Sugar Plum Fairy in *Casse-Noisette*.

1937. Her first *Giselle* at Sadler's Wells on January 19. Created role of the Girl in the white *pas de deux* in Ashton's *Les Patineurs* (Meyerbeer music, William Chappell designs). Created Julia in the Ashton-Gertrude Stein-Lord Berners *A Wedding Bouquet* on April 27. Columbine in a revival of the Fokine-Schumann *Carnaval*. Title role in a revival of the Ashton-Lambert *Pomona* at the Théâtre des Champs-Élysées during the Paris Exhibition. Created the Girl Born under Virgo in the Ashton-Lambert *Horoscope* (Fedorovitch designs) on January 26. Took over Pearl Argyle's role of Venus in the Ashton-Lennox Berkeley *The Judgment of Paris*. First Odette-Odile in the full-length *Le Lac des Cygnes* on November 15.

1939. Princess Aurora in the first full-length production of the Petipa-Tchaikovsky *The Sleeping Beauty* (designed by Nadia Benois) by the Vic-Wells Ballet at the Sadler's Wells Theatre, also at a command performance at Covent Garden before the King and Queen and the French President.

1940. Created the Child of Light in Ashton's *Dante Sonata* (Liszt music, Fedorovitch designs) on January 23, and the Bride in Ashton's *The Wise Virgins* (Bach-Walton music, Rex Whistler designs) both at the Sadler's Wells Theatre. On a tour of Holland the company got caught up in the German invasion and escaped just in time though losing costumes and scenery. With the blitz on London, the company moved to the Victoria Theatre, Burnley, and toured the English provincial cities. The company's

name was changed from the Vic-Wells to the Sadler's Wells Ballet.

1941. For the duration of the war, the London home of the Sadler's Wells Ballet was the New Theatre in St. Martin's Lane. On January 14 Fonteyn created the role of Success in Ashton's *The Wanderer* (Schubert music, Graham Sutherland designs). Created the role of Love in de Valois' choreographic version of Gluck's *Orpheus and Eurydice* (Fedorovitch designs) at the New Theatre.

1942. Created the role of the Lady in Helpmann's *Comus* (Purcell music, Oliver Messel designs) at the New Theatre on January 14. Created the role of Ophelia in Helpmann's *Hamlet* (Tchaikovsky music, Leslie Hurry designs) on May 19. On December 4, appeared in Markova's former role of the Betrayed Girl in de Valois' *The Rake's Progress*.

1943. Danced Swanilda for the first time in Delibes's *Coppelia*. Created the role of Una in Ashton's *The Quest* (based on Spenser's *The Faerie Queene*) which had a score by William Walton and designs by John Piper. Both at the New Theatre.

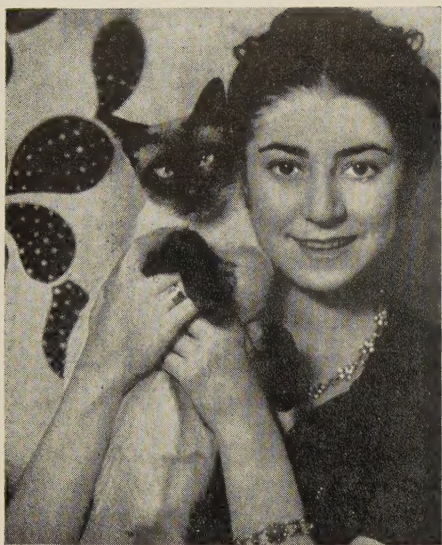
1944. No created roles for Fonteyn in this year. Her first appearance as the Young Girl in a revival of Fokine's *Le Spectre de la Rose* with Alexis Rassiné as the Spirit of the Rose.

1945. Again no new roles for Fonteyn. The Sadler's Wells Ballet returned to its own theatre in Rosebery Avenue and for the first time the names of dancers appearing in important roles were included in the advance publicity. The company with Fonteyn at its head embarked on a three-month ENSA tour of Europe including a season at the Théâtre des Champs-Élysées in Paris.

1946. Returning from its European tour, the company returned not to Sadler's Wells but to the Royal Opera House, Covent Garden, which has since been the company's London home. On February 20 the company made its debut, as well as re-opening the Opera House after the war, in a gala in the presence of the Royal Family. Fonteyn danced Princess Aurora in an entirely new production of the Petipa-Tchaikovsky *The Sleeping Beauty*, designed by Oliver Messel. Before the end of this first Covent Garden season several of the more important works in the previous Wells repertoire were remounted to fit the larger stage.

On April 24, Fonteyn created one of the three ballerina roles in Ashton's *Symphonic Variations* (César Franck music, Fedorovitch

(continued on Page 8)



Fonteyn in 1940 with her Siamese cat, Chi. Photo: Anthony

(continued from Page 7)

designs). Provincial tour during August and September, followed by a ten-day visit to the Vienna Opera in October. The first time that Fonteyn was brought into direct comparison with the Soviet ballerinas; the comparison was most favourable to Fonteyn.

Created La Bolero in Ashton's *Les Sirènes* (Lord Berners music, Cecil Beaton designs) at Covent Garden on November 12. Created the Spirit of the Air in Ashton's production of Purcell's opera *The Fairy Queen* on December 12.

1947. Appeared as the Miller's Wife in a revival of Massine's *The Three-Cornered Hat* (Fallas music, Picasso designs) with the choreographer himself as the Miller on February 6. Appeared with the company for two weeks at the first Edinburgh Festival and in October in Oslo. Created the title role in Massine's *Mam'zelle Angot* (Lecocq music, Derain designs) at Covent Garden on November 26.

1948. Created the role of the Ballerina in Ashton's *Scènes de Ballet* (Stravinsky music, André Beaupré designs) at Covent Garden on February 11. Toured Holland in March.

Created her first role outside the Sadler's Wells Ballet and outside England: Agathe in Roland Petit's *Les Demoiselles de la Nuit* (Françaix music, Léonore Fini designs) at the Marigny Theatre on May 22. In the same season also danced excerpts from *The Sleeping Beauty* (costumes designed by Pierre Balmain).

The winter season at Covent Garden opened on November 25 with Ashton's *Don Juan* (Richard Strauss music, Edward Burra designs) in which Fonteyn danced the principal role of *La Morte Amoureuse*. Unfortunately she sprained her ankle during the performance and was unable to dance for the rest of the year and thus could not create the title role in Ashton's *Cinderella* which was then in rehearsal.

1949. First appearance in the title role of Ashton's *Cinderella* (Prokofiev music, Malclès designs) on February 25 at Covent Garden. Danced with the company at the Teatro Comunale during the Florence Festival in May.

On October 9 the Sadler's Wells Ballet opened its first season in America at the Metropolitan Opera House with *The Sleeping Beauty*. Fonteyn danced Princess Aurora and immediately won for herself and the company a vast new audience. This became even more apparent as the company toured from coast-to-coast.

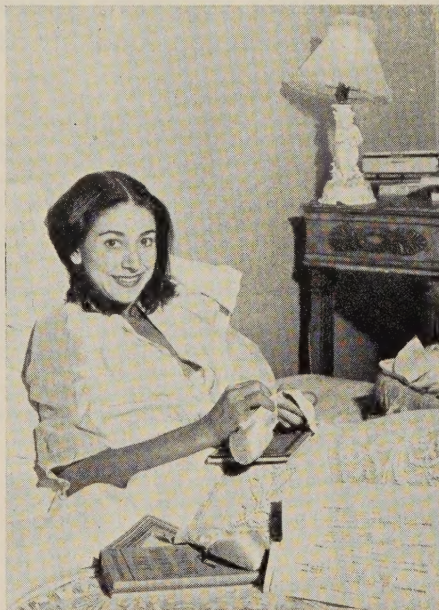
1950. Created the dual Dulcinea-Aldonza role in de Valois' *Don Quixote* (Gerhard music, Burra designs) at Covent Garden on February

20. Danced the role of Prima Ballerina in the revival, and first English performance, of Balanchine's *Ballet Imperial* (Tchaikovsky music, Eugene Berman designs) at Covent Garden on April 5. Made guest appearances as Princess Aurora in *The Sleeping Beauty* at La Scala, Milan, on April 24.

On May 15 appeared at the Sadler's Wells Theatre in a 21st (it was actually a 20th) Anniversary Gala Performance of the Sadler's Wells Ballet in her first role with the company—Young Treginnis in de Valois' *The Haunted Ballroom*.

On June 2, began a series of provincial concerts with Robert Helpmann (affectionately known as The Fonteyn Follies) in which she created the principal role in Rodrigues' *L'Île des Sirènes* (Debussy music, Loudon Sainthill designs). This was a short work created for a programme of *solis* and classical *pas de deux* and excerpts.

Returned to America in the autumn for another tour with the Sadler's Wells Ballet lasting until the spring of the following year.



Resting in bed after she had sprained her ankle, Fonteyn spent the time sewing ribbons on her ballet shoes.

Photo: Felix Fonteyn

1951. Created the role of Chloe in Ashton's *Daphnis and Chloe* (Ravel music, John Craxton designs) at Covent Garden on April 5. Awarded the CBE in the Birthday Honours. Created the role of Tiresias as a Woman in Ashton's *Tiresias* (Constant Lambert music, Isabel Lambert designs) at Covent Garden on July 9. Appeared with the company at the Edinburgh Festival, August 20 to September 1. Owing to ankle strain, Fonteyn had to retire from dancing for some months.

1952. Returned to Covent Garden, after absence of several months, as Chloe in Ashton's *Daphnis and Chloe* on February 9. Partnered by Michael Somes, appeared at a gala at the Palais de Chaillot in Paris in June; they danced in *Les Sylphides* and the *pas de deux* from *Cinderella*.

Created the title role in Ashton's *Sylvia* (Delibes music, designs by the Ironside brothers) on September 3 at Covent Garden. While the company was at Southampton on a provincial tour, she contracted diphtheria and thus was unable to dance the Odette-Odile role in the new production of *Le Lac des Cygnes*. 1953. After a long illness returned to Covent Garden as the Woman in the Ball Dress in the revival of Ashton's *Apparitions* on March 19.

First danced in the new production of the Tchaikovsky-Ivanov-Petipa *Le Lac des Cygnes* (designed by Leslie Hurry) at Covent Garden on May 7. Honorary Doctorate of Literature conferred by Leeds University.

Created the role of Queen of the Air in Ashton's Coronation ballet—*Homage to the Queen* (Malcolm Arnold music, Oliver Messel designs) on June 2. Danced with Somes at the Granada Festival in July.

Opened third New York season at the Metropolitan Opera House as Odette-Odile in *Le Lac des Cygnes* on September 13. Followed by long coast-to-coast tour.

1954. Appeared with Michael Somes as guest artists with the Belgrade Opera Ballet in *Swan Lake* during May. June 9 on Television with Somes in excerpts from *Le Lac des Cygnes*. Appeared with group, including Somes, at the Granada Festival in Spain for which she danced a new solo created by Ashton—*The Entry of Madame Butterfly* (costume by Christian Dior).

Created the title role in a revival of Fokine's *The Firebird* (Stravinsky music, Goncharova designs) at the Edinburgh Festival on August 23. Fonteyn coached in the role by its creator, Tamara Karsavina.

Appeared with the company at the Paris Opéra in October, followed by tour of principal Italian towns and later by short English provincial tour. Fonteyn became President of the Royal Academy of Dancing in place of Dame Adeline Genée who retired. Honorary Doctorate of Music conferred by London University in November.

1955. Danced *The Firebird* at La Scala, Milan with Somes in March.

Most recent new role: as the wife of the first Panamanian Ambassador to London. On February 6, 1955, she married Dr. Robert Arias at the Panamanian Consulate in Paris. During their honeymoon in the Bahamas, Dr. Arias was appointed first Panamanian Ambassador to the Court of St. James's. Although Fonteyn will be dancing with the Sadler's Wells Ballet at Covent Garden and in America during this year, she is not expected to take on any new roles for the present.



A recent portrait of Fonteyn, the beautiful and elegant ballerina.

Photo: Felix Fonteyn

COVER PICTURE

This month's front cover, specially taken by Felix Fonteyn, is of his sister Margot Fonteyn as the Sugar Plum Fairy in *Casse Noisette*. It was in this ballet that she first appeared on the stage.



HER FIRST SOLO ROLE—the Young Master of Treginnis in *Ninette de Valois' The Haunted Ballroom*. She was then only 14.



HER FIRST CREATED ROLE—The Young Bride in Frederick Ashton's *Le Baiser de la Fée*. She is seen with Harold Turner who created the role of the Bridegroom who is spirited away by a fairy on his wedding morning.



HER FIRST STARRING CREATED ROLE—The Woman in *The Ball-dress* in Ashton's *Apparitions*. As the woman in a poet's vision she appears to him at a ball.
Photos: Anthony.

Some of the classical and contemporary roles given by Margot Fonteyn during her first years with the Vic-Wells Ballet—1934-39. The company then had its home at the Sadler's Wells Theatre.

Fonteyn's first roles

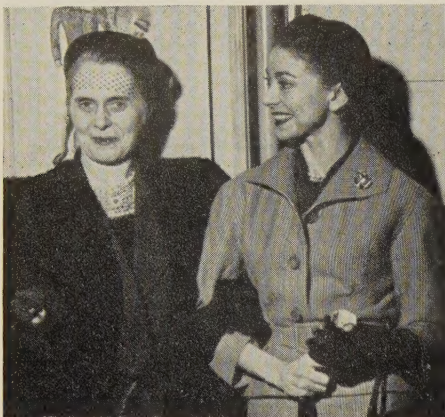


HER FIRST MAJOR CLASSICAL ROLE—Odette in the Tchaikovsky-Ivanov *Le Lac des Cygnes*. Fonteyn replaced Markova in this first full-length classic to be mounted by the Vic-Wells Ballet.



HER FIRST PRINCESS AURORA, with Helpmann as the Prince. The full-length *Sleeping Princess* was first given in 1939; the re-designed and re-produced *Sleeping Beauty* was given at Covent Garden seven years later.
Photos: Anthony

The Career of Fonteyn



Fonteyn with Dame Ninette de Valois in Milan.

First impressions are most unreliable

by NINETTE DE VALOIS

who as Director of the Sadler's Wells Ballet has known and watched Fonteyn's progress from the start of her stage career.

HOW well I remember the first day I saw her in class at Sadler's Wells. A slim long-legged sunburnt little girl. I had decided to look at the new arrivals in Ursula Moreton's junior class, and the following historic conversation took place:—

N. de V. (in a whisper): "Who is the little Chinese-looking girl on the left?"

U.M. (in a still more profound whisper): "She's not Chinese—her name is Hookham."

N. de V. (still whispering): "Well—where does she come from?"

U.M. (drowning all sound with a loud tapping stick): "Shanghai."

N. de V. (with great conviction): "What did I say?"

Well, "Miss Hookham" came from Yorkshire—with South American and Irish blood on her mother's side, but her father was a Yorkshireman, so I was wrong all along the line.

Her mother was also wrong; she informed me solemnly that her daughter was "a born character dancer." I suspected that this was due to the fact that "Miss Hookham" found character dancing a noisy and highly entertaining affair, and I think that she found my views, so very firmly expressed as to her future as a classical dancer, slightly boring. Her mother was intrigued, but not convinced that I was right.

As a child she appeared high-spirited and exceedingly wilful: a little later one sensed that she was, on the contrary, a highly sensitive child, really very scared of everyone and everything.

One of her first ventures was the little girls' *pas de quatre* in *Rendezvous* which Frederick Ashton was arranging to insert as an extra number after the initial production. Her first reaction towards Frederick Ashton's creative work was repeated to me by her mother a few days later:—"... I can't make head nor tail of that man's choreography" announced Miss Hookham after a mild battle royal as to where her arms and legs were really to be placed.

Well, I thought she was Chinese; her mother was convinced that she was a character dancer; "Miss Hookham" was not too impressed with Frederick Ashton—what does it all add up to? It seems as if first impressions are not always right, in fact, that they should be regarded with

a certain amount of grave suspicion.

Margot Fonteyn, in spite of her immense range of role, remains a *ballerina assoluta* of great international standing. Frederick Ashton has given her all modern roles of renown, proving that somewhere sometime very early on in her career at the Wells "Miss Hookham" developed as rare an understanding of her choreographer as he did of his young dancer.

It has been my great privilege to scold, to praise, to teach, and to present this rare flower of British Ballet. What is characteristic of her is that I would still be permitted to do all these four things—even today.

Rarely in the history of any theatre has an artist served and adorned her "Institution" as Margot Fonteyn has the Sadler's Wells Ballet these 21 years. Her name will live in the history of Ballet as she lives to-day in the hearts of her Director and her fellow artists.



In the Tango from *Façaide* with Frederick Ashton.

I once had a dream —it came true

by FREDERICK ASHTON

who as resident choreographer to the Sadler's Wells Ballet has created all of Fonteyn's most important contemporary roles.

I ONCE had a dream that I surprised Pavlova whilst she was dancing in a wood. She was so startled that she turned into a doe and fled. I have always had a dream that Fonteyn should be a great dancer and I have lived to see it realised.

The first time I came in contact with her was at a rehearsal of *Les Rendezvous* where she was to dance in the *pas de quatre* of little girls. De Valois had told me to watch her.

I found her stubborn, elegant, unyielding, lacking in sharpness—but musical. She thought I was mad.

From then on started a battle of wits, I trying to force her into an expressiveness which I now realise she was too young and inexperienced to understand. Once after a trying rehearsal when I had been exerting her too much she rushed across the room and wept on my shoulder. I at once realised that I had misunderstood her—she was sensitive, proud and unhappy not to fulfil my smallest requirements. From that day there has been complete understanding between us both on and off stage.

I bless that day of our first meeting. My happiest times have been when working together at new ballets when, after many hours, a new *pas de deux* has emerged or a

as seen by those who have been associated with her from the beginning and from those who have seen the finished product.

pleasing variation. My greatest joy has been her pleasure and approval. She has slaved for me and after a success it has been for me that she has been happy—as usual never thinking of herself.

To young dancers she is the prime example—with her there is no fuss, no nonsense, no pettiness. She knows instinctively that if her dancing is first rate the fame will follow. She has always worked hard to correct her few faults, rather than concentrate on her very great virtues. No wonder that she has become the perfect instrument that any choreographer could dream of with her glorious proportions and line, her musicality, her great artistry; everything so naturally in place that no excesses or exaggerations are necessary.

She is the great glory of British Ballet and we are all lucky to have been born in this, her day and age.



Discussing the *Firebird* role with Tamara Karsavina.

It might have been nostalgic—it was a joy

by TAMARA KARSAVINA

who as Diaghilev's great ballerina created the title role in *The Firebird* and recently taught it to Fonteyn.

IT might have been a nostalgic experience to teach the part that meant so much to me to another dancer. But rehearsing Margot Fonteyn in *The Firebird* proved a pure joy.

To handle so sensitive an artist, to watch and model her beautiful line—impeccable from toe to head—was like seeing one's dream come true. It was also like dancing the part again myself but without effort or stage-fright. Only two dancers ever gave me the feeling of identifying myself completely with them—Margot Fonteyn and Irina Baronova.

Both have that quality of artistic logic, of flowing continuity of movement, which rises above the technicalities and makes the dance a language of emotion. These qualities I myself always strove after.

To the teacher in me it was deeply satisfying to find the unquestioning obedience, the sincere modesty of a true artist. What captivates one so in Margot Fonteyn is the depth of feeling in her artistry—the assurance of yet further development. Her technique is not and end in itself to her,

War-time roles

With her company, The Sadler's Wells Ballet (as its name was changed to in the early stages of the war), Fonteyn's life became a series of moves to Holland, to the north of England and provincial tours. Later the company made the New Theatre its war-time London home.

Left. AS A CHILD OF LIGHT with Michael Somes in Ashton's *Dante Sonata*, given at the Sadler's Wells Theatre in the first winter of the war.
Photo: Anthony.



AS OPHELIA with Robert Helpmann as Hamlet in Helpmann's *Hamlet*. This work, possibly one of the most successful realisations of Shakespeare's play in ballet form, was given first at the New Theatre. Apart from a number of interesting performances, it was notable for bringing the designing of Leslie Hurry before the public.
Photo: Russell Sedgwick

Left. AS THE BRIDE in Ashton's *The Wise Virgins*, the scenery of which was lost in Holland and the ballet never since revived.



AS THE YOUNG GIRL in a revival of Fokine's *Le Spectre de la Rose* which she danced with Alexis Rassine.
Photo: Anthony



AS UNA in Ashton's *The Quest* based on Spenser's *The Faerie Queen*. Ashton was released from the R.A.F. to make this ballet.



AS THE LADY with Robert Helpmann in his ballet—*Comus*.
Photo: Russell Sedgwick



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DEAR MARGOT CONGRATULATIONS AND ALL GOOD
WISHES FOR ANOTHER TWENTYONE YEARS

ALICIA MARKOVA

Twenty-first anniversary greetings from Alicia Markova, the first Sadler's Wells ballerina, to her successor—Margot Fonteyn.

but the means of giving shape to deep, if reticent, inspiration.

The part of the Firebird is strenuous, needing great physical endurance. It also demands a plastic technique going beyond the scope allotted to a classical dancer. Margot Fonteyn overcame both these difficulties.

To a suggestion that she might give herself a rest from practising a particularly difficult passage she would invariably answer, "I would rather kill myself over it—till I have it." And so, through driving herself hard, she succeeded in making the forcible choreography of Fokine appear as free from strain as if it had been her usual medium, the pure classical dance.

I would like to find words of praise adequate to qualify her artistic integrity. Not for a moment did she try to adapt the part to herself, as many dancers of her virtuosity might have done, she adapted herself to the part.



Tea with Vera Volkova in Copenhagen.

Her instinct is for the sound foundation

by VERA VOLKOVA

who has been Fonteyn's principal teacher since the war. Volkova is now attached to the Royal Danish Ballet in Copenhagen.

THE career of our ballerina Margot Fonteyn has been considered from almost every aspect, but not perhaps as a pupil.

As her teacher, during what I like to think may have been some of her most formative years, I have a clear picture of her from this viewpoint.

To begin with, she is blessed by nature

with that perfect instrument of the classical dance—a beautifully proportioned and sensitive body. It is a lot, but not enough. When I first saw her years ago it was clear she had great talent, but I was anxious to see how far this was supported by the strength of character necessary to its fruition. Margot's own career is the answer to this.

Other considerations apart, you have to have both character and intelligence to work throughout the years in a systematic and sustained manner. Simple as it may seem, this is not so easy to do. There can be so many distractions; there are the discouragements and self-doubts that assail even the most gifted.

Nothing reveals the character as clearly as the searching and somewhat antiseptic atmosphere of the classroom. For here is unmasked, so often, the true self. Here one may see the way in which the dancer faces up to the problems of her craft. It is precisely here that the weaker characters fail. The showy become more showy, the vain more vain. Some can only dwell on their virtues instead of meeting their faults squarely and cannot face criticism in front of others. Margot always did, for she is a realist in such matters—no short cuts for her.

She likes to get to the root of the problem and while doing so remains quite unconcerned as to the reaction it may have on the class; she is never a show-off. She gets busy with what she cannot do and is not tempted to dwell excessively on what comes to her more naturally.

Like her engineer father, her instinct is always for the sound foundation. She has understood that through the technique built upon it, choreographers can make every demand and indulge their creative fancy unhampered.

So in Margot, Ashton found the perfect instrument; and her purity of style and noble manner enabled him to bring out, through the years, that lyrical quality which was to become so much a hallmark of their artistic collaboration. But Margot as an artist I leave now for Margot in the more humble role of eternal pupil.

I see her coming, like any other dancer, to the studio on some discouraging winter morning, changing into her impeccable pink practice clothes so as to give herself the ritual of practice. Without fuss or privilege she quietly takes her stance at the bar. With a natural politeness which extends to the last pupil, to the draught-inflicted pianist, she creates the kind of agreeable impression which contributes so much to the general atmosphere of the class.

Of course she is not so dull as to possess only virtues; she is as happy as anyone

when something that has given her difficulty finally comes off.

The relation between pupil and teacher has many intangible aspects and one might say that on occasion there exists almost an air of conspiracy. For instance, we find ourselves talking of 'them,' and by 'them' we mean the public. Will 'they' understand how difficult that step really is? It took perhaps two years to perfect! We console ourselves that the dancers might.

One thing a ballerina must have and that is presence of mind. This I saw exemplified in Margot on the first night of Petit's *Les Demoiselles de la Nuit* in Paris, where she was appearing as a guest artist. To the amazement of all, the stage construction of house-tops on which the company were dancing collapsed. The petrified orchestra simply stopped short. Nobody had the presence of mind to lower the curtain. It was left to Margot to emerge from the welter of splintered timber, shaken as much as the others, but determined to save the performance. I can still see the imploring gesture she gave the conductor to continue.

It is not easy to be dedicated to a demanding profession like ballet and still find time for friends and laughter as she does. But she has an English balance and fitness of things that serves her well in these circumstances.

In my time I have had opportunity to look pretty closely at most of the leading dancers of our day, and I think that I can say that in her way Fonteyn is incomparable.



At a reception with Robert Helpmann.

In seventeen years we never disagreed

by ROBERT HELPMANN

who for most of that time was Fonteyn's principal cavalier.

MUCH as I would like to contribute something for the number you are writing on Miss Fonteyn I am afraid you have set me an impossible task.

You suggest "something about her actual dancing." I feel totally incapable of doing such a thing as the public of the world have quite rightly decided about that for themselves. Also "any amusing story about her because it is these that help the reader to get a picture of what she is really like." Again this is impossible for me; you would have to ask somebody who knew her far less well. I am sorry this all sounds terribly unhelpful but my feelings both professionally and personally for Miss Fonteyn are quite beyond putting into words.

Post-war roles

Left. AS THE VISION OF PRINCESS AURORA in the post-war production of the Sadler's Wells Sleeping Beauty which re-opened Covent Garden and marked the debut of the Sadler's Wells Ballet in its new home. This role and ballet have been mainly responsible for bringing international fame to both Fonteyn and the company. Photo: Mandinian

Right. AS GISELLE with Alexis Rassine as Albrecht in the second act of Giselle. Photo: Ricarby

Left. AS ODETE with Michael Somes as Prince Siegfried in the most recent version of Le Lac des Cygnes given by the Sadler's Wells Ballet. In this full-length classic Fonteyn scored her greatest success when the company recently appeared in Paris. Photo: Baron

Right. AS THE FEMALE TIRESIAS in Ashton's Tiresias. It has been reported that this is Fonteyn's favourite modern role. Photo: Roger Wood

Left. AS THE QUEEN OF THE AIR in the ballet created by Frederick Ashton for the coronation of Queen Elizabeth II—Homage to the Queen. The ballet was one of the greatest hits of the Sadler's Wells Ballet's 1953-4 American tour.

Photo: Houston Rogers

Right. AS SYLVIA in the first act of Ashton's version of Delibes's ballet of that name. It was Ashton's second full-length ballet, the first being Cinderella in which Fonteyn was prevented from creating the title role by illness. Photo: Felix Fonteyn



The only thing that could possibly be said by me is that I danced with her for 17 years and never once on the stage or off the stage did we disagree on a single point.



Leslie Edwards with Fonteyn, as Julia, in Ashton's *A Wedding Bouquet*.

Her success is our success

by LESLIE EDWARDS

who has been a soloist with the Sadler's Wells Ballet from the time when Fonteyn first joined the company.

IT is hard to believe that 21 years have passed since I first became conscious of Margot Fonteyn. She had appeared as a Snowflake in *Casse-Noisette* at Sadler's Wells. Then the day came when a dancer was off in the *Valse des Fleurs*.

Margot Fonteyn took over the role at short notice and I was her partner. She was very quiet and I think I realised at once that there was something different. At one moment she was not quite certain of what she would do next, so I whispered into her ear, "Do the *Sylphides* step."

At about that time I took her to a member of the company's birthday party, collecting her from her house in Egerton Gardens. We set off, she rather shy and nervous, dressed in pink with a feather cape, and very young. The years passed like the montage in a film about the progress of a ballerina or prima donna—train calls, provincial tours, foreign tours, rehearsals, visits to Cambridge (where she first met Dr. Arias). The excitement of first nights, seeing her create new roles, more and more performances in an age rapidly becoming conscious of the growth of British ballet until the time, before the war, when she was first publically acknowledged at a dinner given in her honour for her performance in the *Sleeping Princess*.

More rehearsals and more parties and then the party given by the Mayor of New York after the first triumphant night of the Sadler's Wells Ballet's first season at the Metropolitan Opera House. We arrived at Gracie Mansion in a bus—Fonteyn always travels in the company bus—and she led the company down the open-air staircase, looking wonderful in a champagne-coloured Dior dress. Fonteyn had come into her own as a great international ballerina.

A few nights earlier, on our arrival in New York after an exciting flight, we immediately went on a sight-seeing trip to look at the Met and at the stage upon which we were to dance. It was possibly a rather apprehensive Fonteyn who crossed the huge

bare stage, looked around and out over the auditorium at the famous Diamond Horseshoe. She was no doubt wondering how America, this new continent, would receive her and the company. Knowing her as I do, I realised that she was more frightened of New York than of anywhere else she had danced. That first night of the Sadler's Wells Ballet in America has now gone down in American theatre history.

Another very recent memory of Fonteyn is of another train call, or rather plane call. A radiant and happy Fonteyn setting off for her wedding in Paris—on time!

As a member of the company I have always admired her—we all love her and she, in her turn, admires us. She is always conscious of supporting roles well done and she makes us feel that our own performance is of the greatest importance to her performance.

One can always tell a Fonteyn performance backstage even if one happened to come into the theatre unaware of the fact that she was dancing—there is an electric atmosphere.

Her sense of responsibility to her audience is tremendous. Some of her finest performances have been given in halls remote from the recognised centres of ballet. Occasionally if an audience is rather sticky, a member of the company may complain of the cold response of the house; Fonteyn's immediate reply will be, "Then it's our fault."

Her integrity inspires each member to realise that everyone is of equal importance to the company and this example is followed outside the theatre to off-stage behaviour. She is extremely observant and has a natural dignity which her position demands. But every member of the company can testify to her wonderful sense of humour, fun and generosity.

It is generally known that Fonteyn is a prodigious worker; but only we, who work with her, can possibly know just what that means. If she is having trouble with a certain step—all dancers suffer from this—she will get it back to its former brilliance by sheer hard work.

She always welcomes the revival of a ballet which has been dropped from the repertoire for a few months as an opportunity to revise the interpretation and execution of a role. To it she gives the same amount of fresh thought as if dancing it for the first time. Nothing in her performance is ever taken for granted. Each step and gesture is rehearsed with scrupulous thoroughness but always rounded off on the stage with that thrilling touch of brilliance and excitement so characteristic of a Fonteyn performance.

She works with the company, has classes with the company and these she takes very seriously. The other day when she gave a press conference at Covent Garden (to discuss her wedding plans) which lasted longer than she had planned, she missed the girls' class. But she reached Hammersmith in time to take class with the boys. Again, when she returned from her recent honeymoon she arrived back at 2 p.m. Four hours later she was once more working on the stage. This devotion to her art is one of the many reasons why we all respect her so much.

Her loyalty to the company is unreserved and particularly to Dame Ninette de Valois for whom I know she has boundless admiration.

When Margot Fonteyn is acclaimed, we identify ourselves with her success. To us she is the heart of the company.

Fonteyn from Among ballerinas she walks alone

by JOHN MARTIN*

who is one of the leading authorities on the dance in America, and critic on the *New York Times*.

THERE are ballerinas and ballerinas, and some of them are wonderful, but though she walks among them, Fonteyn walks alone.

For most dancers the ballet is a complex and exigent medium, always greater than they, whose demands they are forever striving to fulfil. With Fonteyn there is no contest; she transcends the medium the way a bird transcends the medium of flight, using it for specific ends whose values are self-contained and independent.

The technical labours that lie behind this spiritual command are not to be ignored, and the assiduity and the fidelity with which Miss Fonteyn works in the classroom and outside it are part of her personal legend. Yet she never shows us her classroom technique.

The artist dancer's technique entails knowing where the movement comes from, what it leads to and what it is meant to achieve, and not merely how to execute it. None of us has ever seen Miss Fonteyn exploit her technical virtuosity. . . .

Illumination is perhaps the key word for Margot Fonteyn's art. New ballets she approaches with a quality of penetration and a formal perspicacity which make it difficult indeed for anybody to follow her in her roles. It is part of the Fonteyn magic that she is able to see the choreographer's intentions better than he has seen them himself.

Part of this magic undoubtedly derives from her inherent musicality. She has a muscular awareness of the phrase which automatically translates music into movement, and her scale of dynamics is beautifully sensitive, so that there is endless colour in her movement. But beyond this, there is a feeling for choreographic form that gives shape and substance to the composition of what she is dancing, to a degree that one has never seen equalled in the ballet. . . .

It is her unfailing practice to keep her movements flowing into each other, with no stray ends hanging about, no hands flipped off into space; one phrase, when it has spent its force, relaxes, as it were, into the next in its declining arc of energy. . . .

Often a beautiful development of a phrase in its formal and even its dramatic feeling is made possible purely through this means. The batterie is elegant, easy, brilliant and infinitely varied in mood and purpose.

Thus every technical movement is illuminated, even potentially created afresh, by the dramatic and musical colour of the scene in which it appears. . . .

It is thus in the largest sense through her actual dancing that she is an actress, because her emotion externalises itself so vividly through the transparency of her movement. Her mime, however, is also completely eloquent; it is no dry and empty convention, but is, beyond its symbolic nature, another area of movement, which is subject to the same life from within.

When she tells the story of her evil enchantment in the second act of *Lac des Cygnes*, she moves us almost to tears by a

the other side of the footlights

set of gestures which in themselves are merely so much arbitrary sign-language. The first act of her *Giselle*, which is more mime than dancing, is so full dramatically that it has almost the quality of a play. The mad scene and the death scene are as beautifully developed in their dramatic line as her sequences of pure dance are developed, and they have both tenderness and tragedy.

Always the joyousness that underlines her performance in whatever role, her artist's delight in the communication of beauty, moulds together the individual elements of her art into that wholeness that so distinguishes it.

Interpretation of a classical role

Aurora

IT is fair to lay a certain stress on Fonteyn's versatility. But, in my opinion, it is equally important to remember that while she has been good in a wide variety of roles (Ophelia, the Young Girl in *Nocturne*, Mam'zelle Angot, Cinderella, Sylvia and any number of others) she has achieved greatness in comparatively few. Opinions will naturally vary, but I restrict her field of pre-eminence to six ballets: *Symphonic Variations*, *Daphnis and Chloe*, *Tiresias*, *The Firebird* and the two classics *Swan Lake* and *The Sleeping Beauty*.

I have chosen to discuss her Aurora in *The Sleeping Beauty* for the good reason that it seems to best illustrate the unusually gradual flowering of her art.

She first danced Aurora in 1939, but I did not see her in it until the early war years. Then she shone forth in a company already depleted by the demands of war, and danced with that soft, dreamy ardour we all at that time admired. When the ballet was revived at Covent Garden in 1946, her performance had, naturally, increased in authority. Here, we said, is an English ballerina. We said it so often I suppose we believed it, yet by 1947 I personally fell prey to doubts. Fonteyn was accomplished, of course, yet was not something lacking—some deficiency of what Pope, in defining the qualities of epic poetry, termed “immortal fire”? A ballerina, yes; but partly *ex officio*.

It was in June, 1948, that Fonteyn made what I will always regard, purely subjectively no

doubt, as her true ballerina debut. Markova and Dolin had been appearing with Sadler's Wells at Covent Garden, Fonteyn was dancing in Paris. She returned, danced Odette-Odile, and, to my mind, revealed the real Fonteyn. The refurbished Aurora followed hard on the heels of the revitalised Odette-Odile. Since then Aurora has never looked back. Each season has shown a fresh veil uplifted on her portrait, for it is a secret of Fonteyn's art that she takes away rather than adds, discovers rather than invents. Her Aurora has been a gradual disclosure, not a sudden creation.

In the first act of the ballet her dancing is buoyant, assured, youthful, unaffected abandon informing every movement. The Rose Adagio, precise yet rapturous in execution and danced with childlike gravity, reveals the Princess. The Variation, exquisitely timed with careless care, gives her age as 16. A smile, a look, a gesture, are all small details that add to the characterisation, which itself comes fundamentally from the music and choreography through her dancing. When she pricks her finger on Carabosse's spindle she is the small child hurt and bewildered—a whole range of childhood remembrance is compressed into this nut-shell of mime and dancing.

During the second act her portrayal acquires a mysterious and elusive allure; it is in fact a vision of Aurora subtly differing from the flesh-and-blood Princess shown elsewhere.

In the last act gracious authority marks her maturity, and her dancing becomes more deliberate, more grand. As the music grows increasingly formal, so does her portrayal, the spontaneous exuberance of the first act giving place to an air of sustained joyfulness. It is as though a girl has awakened into womanhood. The complete performance is a remarkable realisation of the role's possibilities and implications.

I often fear that when future generations come to read about Fonteyn they will read much about the “soft lyrical qualities” that marked her youth, but little of the “immortal fire” of her maturity. Will they realise that her Odile was at least the equal of her Odette? Or that the quality that most truly distinguished her Aurora was, quite simply, grandeur?

Clive Barnes

Interpretation of a modern role

Chloe

WE live in an age of specialists. Many people head their profession in one particular branch only. Ballet also is apt to suffer from this and it is conveniently forgotten that the great ballerina should have no *typical* role. She, if she is really mistress of her art, should be able to encompass any role.

I have never heard any role described as a typical Karsavina role any more than that certain roles were typical of Fonteyn. That each was better in certain roles goes without saying but their range has been all-embracing.

Of Fonteyn's contemporary roles, except in de Valois' *Don Quixote* and Petit's *Les Demoiselles de la Nuit*, her most important have been created for her by Ashton. To all and each she has brought something that has never been, nor ever could be, emulated by her successors. The only typical thing has been the unique artistry and integrity she has brought to them.

To make a choice from so many Fonteyn modern roles would be an impossible task—all have their varying excellences which make one say “I like her in that better than anything,” at the time she is dancing it.



As Chloe in Ashton's *Daphnis and Chloe*.
Photo: Houston Rogers

There is, however, one role in which I specially admire her—Chloe in Ashton's *Daphnis and Chloe*.

Many people think the part suffers from being unspectacular; a ballerina, some believe, should come on with panache at all times. Possibly this is the very reason why I so admire what Fonteyn has made of it.

Her first entrance hardly causes a stir: she comes running on looking for her loved one—Daphnis—just as might any village girl who had become parted from her young man at the local fête. This temporary separation only makes her reunion more touching. She is a little bashful about it all, though obviously bursting with love for him, and is too well-brought up for any public demonstration.

Chloe's back, as she and Daphnis approach the Grove of Pan, reveals her whole character—obviously a devout girl who in the presence of the local deity feels she can show, though only a little, the deep happiness she gets from the boy at her side.

Later, when she has been captured by pirates, her embarrassment at having her clothes torn off becomes our embarrassment also—a very different sensation than from deliberate strip-tease. Fonteyn's artistry causes the audience's sympathy to reach out to her. How pathetically touching also is the expression on her face as she hears the Daphnis theme in the music; as she thinks back to the happier times of her love.

In the final scene, when she returns to her village, she dances as though dedicated to the god who has saved her. Her final reunion with Daphnis takes on a deeper intensity as though experience has suddenly matured her.

There has been some speculation as to who may become “the second Fonteyn” when she retires, as retire one day she must. How foolish are such speculations. There has never been a “second” of any great artist. There will never be a second Pavlova, a second Markova or a second Fonteyn. They are the first and only. Fonteyn can have successors certainly—but “second Fonteyns,” never.

Peter Williams

*Our thanks to John Martin for his permission to reproduce the article on Margot Fonteyn from the *New York Times*, October 11, 1953.



As Princess Aurora in the first act of *Sleeping Beauty*. Photo: Richard Dormer

MARGOT FONTEYN



The curtain falls on a performance of *The Firebird*, at which the Queen was present, on February 24. Seen taking their calls are Svetlana Beriosova, Michael Somes and Margot Fonteyn.



After the final curtain, the stage staff of the Opera House get to work to erect a huge marquee. Within half an hour the stage of Covent Garden is transformed into a ballroom.

A private ballet party on the Royal

(Below): Decorations and the Negro band all in place, the company starts to dance. The whole transformation only took the time that it takes dancers to take off their make-up and change.

(Below): Margot Fonteyn and her husband, Dr. Arias, receive their guests by a bridge that had been placed over the orchestra pit. Among the guests are (left) film star Errol Flynn and his wife.



THROWS A PARTY

for the Sadler's Wells Ballet and the staff of the Royal Opera House Covent Garden to celebrate her wedding.



The reception over, Fonteyn and her husband are free to dance with their guests. It was typical of her that everyone should be asked, not only the company but the whole staff of the Opera House including the cleaners.



Dr. and Mrs. Arias dancing together. She had even worn her wedding-dress from Dior so that the company, unable to get to Paris for the wedding, should see it.

Opera House Stage

Exclusive pictures by
Margot Fonteyn's brother
FELIX FONTEYN

(Below): Dr. Arias forsakes his wife for a time and dances with Dame Ninette de Valois, Director of the Company, to the music of the Negro band under Leslie ("Jive") Hutchinson.

(Below): Michael Somes, principal male dancer of the company and Fonteyn's regular partner, presents her with the company's wedding present—a silver tray and a scroll inscribed by all the donors. David Webster, General Administrator of the Opera House, is on the platform.



LES NOCES FANTASTIQUES

Ballet in two acts and four scenes by Serge Lifar. Music by Marcel Delannoy. Choreography and production by Serge Lifar. Sets by Roger Chastel. Costumes by André Levasseur. Technical adviser André Boll. First performed at the Paris Opéra on February 9, 1955.

CAST

<i>The Fiancée</i>	— — — — —	NINA VYROUBOVA
<i>The Captain</i>	— — — — —	PETER VAN DIJK
<i>The Oceanide</i>	— — — — —	CLAUDE BESSY
<i>Gypsies</i>	— — — — —	Miles. AMIEL, EVEN, RAYET

Photographed by Serge Lido

The Captain (Peter Van Dijk) finds himself in a mysterious grotto after his ship has foundered in a storm.

tones according with those of André Levasseur's costumes which, with a few exceptions, harmonise with the work as a whole.

All four collaborators have succeeded in evoking the feeling of oceanic spaciousness and the work has no similarities with Lifar's other marine ballet, *Nautéos*.

Les Noces Fantastiques depends much on its interpreters. Nina Vyroubova portrays the Fiancée with youthful spontaneity and vivacity and brilliant technical mastery. As the Oceanide, Claude Bessy brings to her admirable sense of *plastique* the authoritative appeal of a future star.

Peter Van Dijk has in the part of the Captain a role in which he can give free rein to his temperament and one which serves to show off his unusual combination of talents. On-stage for nearly the whole time, he won acclamation for his precise, disciplined technique which made light of all difficulties and his sensitive feeling for dramatic development.

With this new ballet, the Opéra is enriched with a work of great quality which can be counted among the finest productions of Serge Lifar. It may take its place in the history of ballet as the work in which dancers, critics and public were of one mind—a rare occurrence.

Marie-Françoise Christout

Story

IN a small Celtic seaport two lovers seek and then find one another by the quayside in a fresh and whimsical *pas de deux*, akin to that in *Giselle*, in which sailors and young girls take part. A very ingenious *variation* picked out on the *pointes* by the Fiancée attracts the attention of some gypsies. Despite their sombre prognostications, the Captain and his companions make ready for the voyage. Their *pas d'action* is followed by a brief *adage* of farewell.

The curtain falls on the troubled solitude of the Fiancée, and the foundering of the ship is then shown. The Captain, the sole survivor, finds himself in a grotto on a mysterious island peopled by strange creatures. The sovereign Oceanide tries to charm him but in vain; firmly faithful, he remains insensible to the charms of a seductive *adage*, and in a difficult *variation* expresses, by the fearlessness of his turns and leaps, a haughty refusal which brings about his death.

His tormented soul escapes from these creatures of the underworld and returns to the port where his Fiancée awaits him. In her anguish she dances a *pas seul*, imagining him to be at her side.

At last the wreck is cast on the shore, but it is a ghost who emerges from it, the ghost of the Captain who transforms the gay waltz of the guests into a sort of *danse macabre*, mechanical and gasping, and carries away his Fiancée to the bottom of the Ocean, there to celebrate their fantastic marriage.

With a rare skill Lifar at this point develops action which seemed to have reached its conclusion, and adds still further to the dramatic and emotional intensity. In a spectral *pas de deux* the lovers are brought to the shell of the ship which is haunted by the shades of its sailors, their movements governed by an obsessing rhythm.

But love proves stronger than death, and the set is hoisted into the flies to disclose in infinite perspective the sea bed where the lovers are refigured in a restrained apotheosis.

Choreography, dancing

IN this work which lasts for an hour and includes neither interval nor purely musical interlude, the interest is continually held and the choreographic thread always sustained. The ensembles, which are very simple but effective, are skilfully introduced without any

monotony. As well as the richly inventive *variations* and *adages*, mention might here be made of the Fiancée's *cinquième sur pointes à demi fléchie*, the Captain's pirouette with bent knee, and the expressively varied lifts.

The shipwreck, a triumph of staging, reveals beneath pools of green light solid human pyramids at the foot of ropes on which acrobatic ship-boys are poised.

Marcel Delannoy has with great understanding succeeded in supporting the dance with a flowing score, inspired now by Irish themes, now by the syncopated rhythms of a fantastic cake walk.

The almost abstract sets of Roger Chastel suggest the work of a studio painter, and this is no reproach. The first and last are particularly descriptive with their green, grey and blue



Nina Vyroubova as the Fiancée, engaged to the Captain, who is carried to the bottom of the ocean.



Peter Van Dijk in the adage with The Oceanide (Claude Bessy) in which she vainly tries to charm him.

MASTER SHOWMAN

is the verdict after the first programme of Antonio's Spanish Ballet at the Palace Theatre, London.



Photo: Annemarie Heinrich

ANTONIO is, was and ever will be a master showman. He is certainly not the greatest male dancer of our day (as Fokine once pointed out, no one ever is) but must stand pretty high among the showmen. The first programme of his company's current season showed his showmanship at its height. More than half an hour had to pass before Antonio made his first grand appearance in *Por Soleares*.

Half an hour: during which time we were bored by *Rondena*, the dulllest of dull opening numbers, intrigued by the cheerful vitality of Carmen Rojas, interested by the promise of Paco Ruiz, left indifferent by an inconsequential piece about "four gallant boys" and Rosita Segovia, and waited and waited. Waited for Antonio, reflecting that not even the present Old Vic would dare produce *Hamlet* without the Prince. At last the Prince came, but then, with calculated deliberation.

Antonio himself enters into a spot-light. He pauses to acknowledge, with an expression of delighted satisfaction, the vociferous tribute of the audience. The Prince has returned. There is nothing left for him to do but dance.

If a dancer's technique can ever be said to approach perfection, Antonio must be that dancer. Even to people who know next to nothing of Spanish dance technique, Antonio's mastery is unquestionable. The insolent ease and unhurried dexterity of his body, the unfailing accuracy of his feet—as first they stamp, then tattoo, then patter on the respectful floor-boards—the proud carriage of his head and shoulders, the unwavering pace of his performance, indeed every aspect of his dancing is a recognisable reflection of a technique made nearly monumental by its virtuosity.

Technique, they say, can never be an end in itself, yet technique taken almost to the end of its line (as it is in, say, Antonio's music-less *Zapateado*) has a strange abstract beauty of its own, a moment of truth, a pattern of perfection.

At times Antonio flares up with the pure flame of his own accomplishment and reaches up to touch the great dancer—but Antonio is not just a dancer, he is a showman, a personality, and so the flame subsides.

Since we first saw him, time has not diminished his technique, nor has it diminished his personality. This is now as high-powered and as slick as any Hollywood screen idol. Everything seems superbly rehearsed, but none better than the "improvisations." His whole performance is geared to the dictates of his audience.

He has a lot of the appeal of Danny Kaye, even though the charm is laid on more than somewhat, and the American's wistful worldliness is absent. Yet Antonio hits the audience hard, and when he grimaces and clowns during an expertly exciting Flamenco number we delight in the



Antonio with (above) Rosita Segovia in *Fandangos por Verdeales* (below) with Carmen Rojas and Segovia. Photos: Paul Wilson

sheer cleverness of it and laugh with him for the joy of living.

His limitations as an artist, and as a dancer, result from his small range of expression. Except in those breath-taking moments, already mentioned, when he is abstracted in his mastery, he either grins or snarls, clowns or looks distraught; and all his moods appear, perhaps unjustly, to be the fair fruits of careful rehearsal rather than the mirror of his soul.

Last year his company came in for some stern criticism. Now, partly re-organised and with Carmen Rojas replacing Flora Albaicin, it has a lot to recommend it. Rojas, a large peach of a girl, with a round face and an entrancing back and shoulders, gives Flamenco dancing an air of bemused parody. She gesticulates, pulls faces and guys so much more than all the Flamencos you ever saw. If Rosario was the perfect partner for Antonio's dancing, then Rojas is the ideal foil for his personality. Forget the blood-stirring Flamencos of other years, and enjoy her carefully organised vulgarity.

The leading lady of the company is still Rosita Segovia, who, one feels, does not get the chance to shine which she probably deserves. By the side of her colourful companions she often fades into the background. The two principal male soloists, apart from Antonio, are both excellent. Paco Ruiz, Antonio's cousin, is sombre and reserved, a little like (whisper the name softly) Jose Greco. The lightly-built Antonio de Ronda has some style and theatrical flair. Another dancer of charm and promise is Victoria Eugenia.

Although Antonio reigns supreme, this company is no collection of nonentities. Idly one wonders how it would have compared, in those aspects where comparison is possible, with the company gathered around Anna Pavlova.

The repertory, as seen from the first programme, is moderately good. The choreographic possibilities of Spanish dancing are cruelly restrictive, and Antonio, who is responsible not only for the choreography but also for the production and lighting of each and every item, has created unpretentious yet usually effective numbers.

The opening *Rondena* was a mistake, but *Albaicin* (in which Segovia was at her best as the Girl of the Butterflies), *Por Alegrias* and *Fandangos por Verdeales* were all ensemble arrangements of above-average quality. The *Suite of Basque Dances*, extremely popular last year, was repeated.

Not forgetting the efforts of the company, the evening's highspots still came when Antonio, either on his own or with partner, entered into a conspiracy with his audience and entertained them. Antonio the master showman, the superlative entertainer.

Clive Barnes

TÖRNROSA *(The Sleeping Beauty)*

A ballet with a prologue and three acts by Tchaikovsky.

A new presentation by the Royal Swedish Ballet at the Stockholm Opera, January 13 1955; Choreography by Mary Skeaping after Petipa-Sergeyeff. Décor and costumes designed by Yngve Gamlin. Conducted by Bertil Bokstedt.

Cast:

Princess Aurora	— — — — —	ELSA MARIANNE VON ROSEN
Prince Florimund	— — — — —	BJÖRN HOLMGREN
Lilac Fairy	— — — — —	ANNE-MARIE PETERSEN
Good Fairies	— — — — —	GERD ANDERSSON, WIWEKA LJUNG, LOULOU PORTEFAIX, INGEBORG BERGIUS, YVONNE BROSSET
Cavaliers	— — — — —	GUNNAR RANDIN ELIS GUSTAVSSON, KAJ SELLING, MARIO MENGARELLI, BENGT ANDERSSON, KENNETH PETERSEN
King Florestan XXIV	— — — — —	ANDERS NASLUND
Carabosse, Prince's friend and Cinderella's Prince	— — — — —	JULIUS MENGARELLI
Cinderella	— — — — —	KERSTIN LUST
Florisse and Blue Bird	— — — — —	GERD ANDERSSON, BENGT ANDERSSON

Dancers and corps de ballet of the Royal Swedish Ballet, Stockholm.

Photographed by Enar Merkel Rydberg

Left. Julius Mengarelli in the role of Carabosse.



ELSA MARIANNE VON ROSEN, Sweden's prima ballerina, was the star of the new Stockholm production of Tchaikovsky's *Sleeping Beauty* (known in Swedish as *Törnrosa*). Her performance of Princess Aurora proved, if proof were still required, that she is as fine an interpreter of classical ballet as she is of the modern style in which she first made her name.

This long-promised new production has been revived by the British choreographer Mary Skeaping after Petipa-Sergeyeff—in certain uneven moments one is inclined to think that it is a long way after. The famous Waltz is particularly insipid and the corps de ballet could be criticised for a certain amount of slackness.

Fortunately von Rosen's Aurora is a delight to watch and her perfection ensures rapt attention whenever she is on stage. She is particularly brilliant in her dance of joy when she receives the gift from Carabosse and in the final scene. She was ably partnered by Björn Holmgren, Stockholm's leading male dancer, and they both gave a very attractive *pas de deux* in the final

wedding scene.

Julius Mengarelli, who partnered Elsa Marianne von Rosen when Birgit Cullberg's ballet version of the Strindberg drama *Miss Julie* was presented in London four years ago, took the parts of Carabosse and of Cinderella's Prince in the wedding celebrations.

Anders Näslund, a young singer at the Stockholm Opera, is not content with singing in opera, but now appears in ballet in the role of King Florestan. The important role of the Lilac Fairy was creditably performed by Anne-Marie Lagerborg.

To encourage the second and third dancers, Stockholm has a policy of allowing them to take the main roles at certain performances. Marianne Orlando has already danced Aurora and good though she and her partner Teddy Rhodin were they did not reach the perfection of von Rosen and Holmgren.

The very striking décor and costumes were designed by Yngve Gamlin and, as is the case of almost all productions at the Stockholm Opera House, the ballet was

brilliantly staged and lit. The forest transformation scene is more ingeniously realised than at Covent Garden and the vision scene is particularly well executed. Stockholm's *Törnrosa* is indeed a thing of beauty to look at.

It has been said that the dancers usually get the credit for the good work while the choreographer is blamed for the faults; in the case of this *Sleeping Beauty* this would seem to be a fair way of apportioning praise and blame.

However, much water will flow under Stockholm's numerous bridges before the next Stockholm Festival in June, and it can be assumed that there will be many rehearsals for the corps de ballet and perhaps some choreographic changes, so that this new *Sleeping Beauty* should be a really splendid presentation when it receives its gala performance at the forthcoming Stockholm Festival, at the end of May.

P. E. Burke



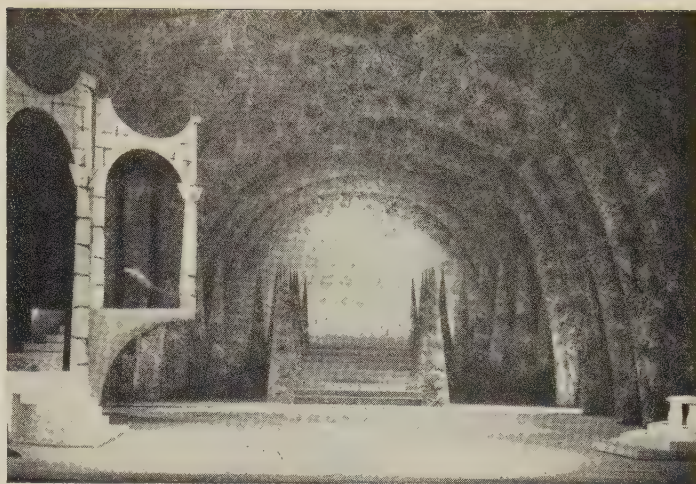
Left. Elsa Marianne von Rosen as Princess Aurora and Björn Holmgren as Prince Florimund in the Vision scene (Act II).

Right. Gerd Andersson as Princess Florisse with Bengt Andersson as the Blue Bird in the pas de deux in the divertissement from Act III (the Wedding scene).

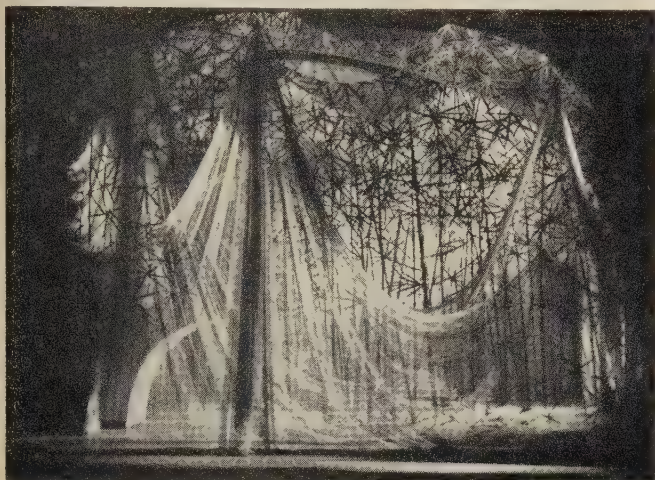




Gamlin's setting for the Prologue with the coach of Carabosse in the foreground. The fairies first appear behind a gauze at the back.



Setting for Act I (The Spell). The colouring is green and white. The sky at the back gives great depth to the scene.



The beginning of Act III where the sleeping court surround Aurora. The cobweb curtains rise to form the curtains of the final ballroom scene.



Marianne Orlando (the second Aurora) in the variation from the last act. The figures on the staircase give perspective to the ballroom.

Changes in Production

The Stockholm version of *The Sleeping Beauty* differs, in many respects, from the version now given by the Sadler's Wells Ballet. We are grateful to Mary Skeaping (the ballet's producer, once Ballet Mistress at Covent Garden and now Director of the Ballet at the Royal Theatre in Stockholm) for providing the material on which the following notes are based.

Prologue

The Six Fairies have been given the attributes and titles after those mentioned in the notes of Petipa, which are the names printed in the old piano scores: Candide, Fleur de Farine, Kroshka or Miettes qui Tombent, Canari, Violente and Lilac. It will be recalled that International Ballet made use of these names in their 1948 production. Mary Skeaping has, however, given these names the interpretation of Beauty, Grace, Plenty, Language, Energy and Wisdom; thus the first fairy who endows the Princess with beauty is called the Skönhetens fé.

Emphasis is given to the fact that the Lilac Fairy is prevented from bestowing her gift on the arrival of Carabosse, by making the Lilac Fairy hide behind the cot when Carabosse comes in, only revealing herself after the Wicked Fairy has made her dire prediction. The repeat of the dance of the Rats and Mice is omitted in this production.

Act One

To bring out the importance of the mock-serious incident of the Spinning Women (Knitting Women at Covent Garden), Skeaping has made a slightly different musical cut. The women carry embroidery with long needles.

The four Pages (nowadays banished at Covent Garden) have found sanctuary in Stockholm, but have lost their fiddles. They do however appear in the Rose Adagio.

The complete Garland Waltz is used, danced by twelve pairs of adults, and eight pairs of children from the Ballet School.

Act Two

Skeaping has here made a complete break with tradition by omitting the Blind Man's Buff episode, and she has made Gallison, the tutor, into an Equerry of the Prince. She has also tried to give greater prominence to the Countess's disappointment at the Prince's show of indifference.

Aurora (or rather her Vision) dances her solo to the music that really belongs in this Act, the same as that used by Ashton in his most recent interpolation. The Lilac Fairy has four child attendants, each dressed like the Fairy herself, and bearing identical wands.

Possibly the most important difference between the Stockholm and London productions, is that in Stockholm they make use of the Panorama. One of the crowning

glories of Petipa's original St. Petersburg production was this Panorama, scenery which unfolded to depict the journey of the Prince and the Lilac Fairy towards the Enchanted Castle. Such a device was employed in the 1921 Diaghilev version, but in the Sadler's Wells production the Panorama music has been used for the first scene of the last Act. In Stockholm the Prince and Lilac Fairy go on a journey through the Four Seasons.

Act Three

The Act begins with the Prince and Lilac Fairy entering the sleeping court. The opening Polonaise, after Aurora's awakening, is led by the King and Queen, who bring the procession down the imposing central staircase. In the *Divertissements*, Florestan (who is retained together with his two sisters) has a separate variation to the tune marked Variation I, which follows the *pas de trois* in the score. This was originally a variation for a Fairy of the Gold, Silver, Diamond and Sapphire group (I forget which), and, of course, was once used at Covent Garden (played at almost half-speed) for Aurora's Vision solo, and is now utilised for Ashton's Prince's variation.

Skeaping has made a new arrangement for the Three Ivans, using, as is customary, the *coda* to the *pas de deux*. The final mazurka has been considerably lengthened, and employs 40 dancers.

C.A.B.



Left. Paris Opéra dancer, Francine Collement was chosen by French writers and critics to receive the prize from the Society of the Friends of Rabelais. The red velvet garter, the prize, was put on by Collette Marchand.

Photo: Paul Popper

Right. George Skibine's birthday party. L. to R.: Irène Lidova, Collette Marchand, composer Jean-Michel Damase, Marjorie Tallchief, Miskovitch, Skibine.

Photo: Lido



curtain up!

TRIBUTE FROM THE UPPER SHELF

THE average gallery-goer is not rich, but he is very generous. We have remarked from time to time on subscriptions organised to buy flowers for particularly admired dancers.

Now we hear that more than two hundred Covent Garden "regulars" clubbed together to buy a wedding present for Margot Fonteyn. The gallery gave her a silver salver and cake basket, the amphitheatre a silver vase and two candlesticks. After the performance on February 28, Fonteyn thanked representatives of the various groups on the stage.

If further proof were needed of the deep affection, as well as respect, in which she is held then this would certainly be it.

The gallery at Covent Garden provides not only ballet's staunchest friends but also its most trustworthy critics—as many a foreign company visiting the Opera House will vouch for. Often has a new work been tepidly received by the stalls but with acclaim by the gallery, or vice versa. The years have proved the gallery's judgment to be invariably right.

THREE PROFESSIONS OF HART

HOW busy can you get? John Hart had just learned to reconcile outstanding ability in two professions—dancing and photography—when his promotion to the position of ballet master to the Sadler's Wells Ballet was announced.

His most important task in the new appointment will be to ensure that the *corps de ballet* and younger soloists always reach the standard of performance of which they sometimes show themselves capable. The poor execution of one of Ashton's recent ballets at its first performance attracted widespread comment. Since then we have witnessed a performance of *Ballet Imperial* at which some girls in the *corps* not only made several serious mistakes but obviously thought this a matter for laughter.

If Hart is as successful in his new job as in his others, there should be no cause for future worry. It is good news that he is not giving up dancing as he is too valuable an artist to be spared. As for his photography—what better vantage point than the stage box at Covent Garden and how useful for a ballet master to be able to produce documentary evidence when telling a dancer of his or her faults!

FREE-LANCE CHOREOGRAPHER

ALFRED RODRIGUES, whom John Hart replaces as ballet master, is not leaving ballet but intends to work in future as a free lance choreographer. He has already done a great deal of work outside the Wells organisation—in musicals, revues and in operas as far afield as La Scala Milan. His first commission on leaving the Wells was to arrange the dances for the new film, *Oh! Rosalinda* which stars Ludmilla Tcherina among others.

HELP FOR THE UNEMPLOYED

ONE of the great problems today is what dancers can do between professional engagements. It is not generally known that many dancers have to work in ice-cream factories, in shops, as attendants in cinemas, in order to continue with their classes and keep a roof over their heads. Recently a meeting was held at Forbes House (site of the Diaghilev Exhibition) to discuss the problem.

Members of the theatrical profession have offered help. An organisation known as the Artists Pool of Industry has been formed and already subscriptions have been received. One little girl at a boarding school in the Midlands sent £1.

It is intended that a factory shall be opened which will employ artists from all branches of the theatrical profession when they are not otherwise employed in their various branches of the theatre.

So as to help this splendid organisation

even further, a dinner-dance and all-star cabaret has been planned to take place at the Café de Paris on March 27. Many top line stars have offered their services and expressed a desire to help in other ways.

Equity reported that in 1953 there were approximately 3,000 artists continually unemployed and there is still a shortage of nearly 24,000 unskilled workers in the London area alone. It looks as though both artists and industry might benefit by this organisation.

FOG LIFTED ON IGOR

"EXCUSE me, but was that opera or ballet?" A surprising question, but one with which we were greeted after the prologue of

It's bound to happen— that one of the Enchanted Princesses will get a golden apple in the eye in *The Firebird*.

Drawn by
Peter Revitt



Prince Igor at the recent Yugoslav season at the Stoll Theatre. When it was explained that the work is an opera with ballet, the questioner had to admit that he had never before seen either. By the end of the evening he had become an enthusiastic convert to both and left the theatre expressing his intention of going more often in the future.

One thing worried him. "You know, I did not understand a word the whole evening," he declared. In this he was not alone because the opera was sung in Croat. Even the most respected of daily papers was quite at-sea about the whole thing—the critic wrote that it was nice to hear the opera sung in its original Russian!

A GENEE SCHOLARSHIP

THE part that Dame Adeline Genée has played in British ballet is immense. For 34 years she has been President of the Royal Academy of Dancing and now she has retired. The new President, Margot Fonteyn, has sent out a letter asking for funds to establish an Adeline Genée Scholarship as a token of the RAD's appreciation for what Dame Adeline has done. This scholarship will be awarded annually and its object is to give opportunities for further study to promising professional dancers. It will be open to candidates from the United Kingdom and the British Commonwealth.

No less than £6,000 is needed but if every member of the RAD were to send £1 the sum would be immediately obtained. Donations should be sent to the Hon. Secretary, The Royal Academy of Dancing, 154 Holland Park Avenue, London, W.11.

ASHTON AS ACTOR

ONE of the greatest character actors in the world—such was the description of Frederick Ashton given in *The Stage* when he was made the subject of the "Limelight" series (a kind of Personality of the Week column). It is good that Ashton's qualities, both as a choreographer and as a performer, should be recognised by the theatrical profession as a whole. In the past, our ballet has sometimes suffered by being regarded as a backwater, rather than as an important part of the main stream of theatrical tradition.

SHORTY GARMENTS FOR CLAIRE

"HEY, Shorty!" ran a recent headline in the Washington, D.C. *Army Times*. The three pictures shown beneath revealed a girl dressed in the current craze for "shorty" garments which can apparently be used for every purpose from swimming to sleeping—a pretty wide range, we would think! The girl in the pictures was none other than our own Stella Claire. Remember her? She was a prize pupil of Marjorie Middleton in Edinburgh, then a leading soloist with the Sadler's Wells

Theatre Ballet. Now she is a dancing star of the American version of *The Boy Friend*, which it seems is set firm on Broadway for a long time to come.

It looks as though we shall not be seeing Stella in London for many years. We badly need someone with her particular personality and *chic*.

LONDON'S THEATRES FOR BALLET

MOST of us have complained, at one time or another, of the various inconveniences of the Stoll Theatre, but the fate threatening both it and the St. James's Theatre—they may be turned into business premises—has aroused many protests.

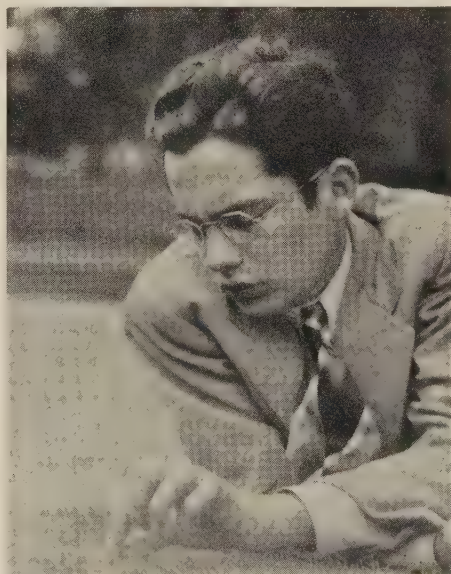
As most of the large London theatres are permanently occupied by American musicals, the Stoll is the only large London theatre left to the British which can house a ballet company of any size.

There is a grain of comfort however in the fact that Peter Daubeny, the most enterprising of our ballet impresarios, has moved to the right end of Shaftesbury Avenue. Already he has presented Martha Graham at the Saville; now he has moved across Cambridge Circus to present Antonio at the Palace which, incidentally, has seen many dancers in the past—Pavlova and Nijinsky not by any means being the least illustrious.

Other West End theatres housed the Diaghilev Ballet—Her Majesty's and Princes Theatres—so there is no reason why ballet companies should not still play in some of these theatres.

WHEN FONTEYN MET ARIAS

IT was in Cambridge that Margot Fonteyn first met her husband, Dr. Roberto Arias, 14 years ago. That fact has been established. But even she is not quite certain at which of the two places the meeting actually happened—either in the house of Lady Keynes (Lydia Lopokova) or the Grange Road house of Mrs. Barker (mother of Ronald Barker, editor of our companion magazine, *Plays and Players*).



However, the photograph above (taken by Leslie Edwards) was made at this time when Roberto Arias was an undergraduate and the Vic-Wells Ballet was playing at the Arts Theatre.

After that they neither met nor communicated with each other until the last time the Sadler's Wells Ballet was appearing in New York. In the intervening years she had risen to become one of the world's great ballerinas and he was on the way to becoming the first Panamanian ambassador in London.

Dancer of today



Photo: Denis de Marney

DESMOND DOYLE

Born in Cape Town, South Africa. Started dancing at the age of five. Studied with Dulcie Howes and joined the University Ballet in 1948. Won a study-bursary in 1950 and came to England. Went straight into Sadler's Wells Ballet in January, 1951. Appointed soloist in 1954. Married to Brenda Taylor.

Roles (in South Africa); Franz in *Coppelia*, Act 2; Pas de Trois in *Swan Lake*; *Le Spectre de la Rose*; *Les Sylphides*. Creations: *Leading Gondolier* in *Veneziana*; *Yellow Boy* in *The Shadow*. Roles (with Sadler's Wells); Franz in *Coppelia*; *Rose Adagio cavalier*, *Florestan* and *Wolf* in *Sleeping Beauty*; *Pas de Six* in *Swan Lake*; *Jaseon* in *Sylvia*; *Cavalier* in *Cinderella*; *Priest* in *Don Quixote*; *Second Red Knight* in *Checkmate*; *Pas de Trois* in *Ballet Imperial*; *Harlequin* in *Ballabile*; *Caricaturist* in *Mam'zelle Angot*; and (not in London) *the Youth* in *The Shadow*.

DESMOND DOYLE established himself as one of the leaders of the younger generation of British male dancers in a remarkably short time. Within six months of joining the Sadler's Wells company he danced one of the *Shepherds* in the first performance of *Daphnis and Chloe*, and soon after he made his soloist debut in De Valois' *Don Quixote*. More soloist parts followed; last year he first danced Franz in *Coppelia*, partnering Rosemary Lindsay.

Doyle's rapid emergence was doubtless due to a technique unusually strong even among a company far from lacking in excellent young male technicians and his elevation and *ballon* are with few equals in this country.

His dancing is a little rough and untidy, but he is still in his early twenties and time should give it smoothness and polish. An agreeably virile dancer, the small opportunities he has so far had to display characterisation have been taken with confidence.

happy birthday to...

		April
Helene Armfelt		10
Kaye Sargent	New York City Ballet	12
Doris Breckenbridge	New York City Ballet	13
Sara Neil	Sadler's Wells Theatre Ballet	15
Henry Legerton	Sadler's Wells Ballet	17
Algeranoff	Borovansky Ballet	18
Christine Martin	Festival Ballet	18
John Taras	Choreographer in Paris	18
Ronald Hynd	Sadler's Wells Ballet	22
Claudia Algeranova	Borovansky Ballet	24
Kenneth Melville	Filming	24
Melissa Hayden	Ballet Theatre	25
Wendy West	Festival Ballet	25
Sally Gura	Ballet Theatre	26
Joyce-Van der Veen	De Cuevas Grand Ballet	27
Wendy Winn	Sadler's Wells Ballet	29
		May
Maureen Bruce	Sadler's Wells Theatre Ballet	1
Louise Carley	Sadler's Wells Theatre Ballet	3
Robert Barnett	New York City Ballet	6
Kay Bird	Royal Winnipeg Ballet	9
Walter Georgov	New York City Ballet	9
Christine Hindmarch	Ballet Rambert	10

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NEW BOOKS

Haskell on Diaghilev

Diaghilev—His Artistic and Private Life, by Arnold Haskell, in collaboration with Walter Nouvel (reprint). (Victor Gollancz, 18s.).

AT a time when we are trying to turn back time on its spindle and to recapture, by means of exhibitions, reconstructions and books, the magic of Diaghilev, it is important to know just what Diaghilev did, what he was, what he stood for. He died scarcely more than a few years ago, his friends, enemies and acquaintances are all ready to talk to us; his work, or tattered fragments of it, remains for all to see, the first glory of his company's finest creations is still fresh in the memory of many of our contemporaries, and yet Diaghilev, the man, the "brand of ballet" (as Haskell puts it) still eludes us.

At the moment we are perhaps in danger of over-estimating his importance, of seeing him, with sublime simplicity, as a puppet-master or a Svengali. History is bound to have its revenge on the rose-tinted spectacles of nostalgia, and the time will inevitably come for the fast-growing legend of Diaghilev's genius to be debunked. With such debunking will arise a second danger, more deadly than the first, that of under-estimating Diaghilev's contribution to the art, and of forgetting the lessons he offers in the ordering of ballet's delicate mechanism.

I believe that the conclusions the ballet public draws from Diaghilev could easily influence, by devious means, the whole approach of our generation towards ballet.

Haskell's *Diaghilev—His Artistic and Private Life*, now reprinted and generally available, is one of the few important books on ballet written by an Englishman. It is a book that no reader affecting anything more than the most superficial interest in ballet can afford to miss. It was one of the first, is certainly the most readable and probably the most comprehensive account of Diaghilev.

It is possible, in the light of one's reading, to disagree with some of Haskell's interpretation of events. Does he, for example, give sufficient prominence to the part played by Alexandre Benois? Should not Fokine receive more credit than he is given here?

The strength of Haskell's book rests in the fact that, not being an intimate acquaintance of Diaghilev (the author was only 25 when the great impresario died), he has been forced to rely on information supplied to him from varied sources, principally Walter Nouvel, with whose collaboration the book was written. This has possibly given his book more impartiality than those written by Diaghilev's friends and collaborators. Haskell has no axe to grind.

Diaghilev himself is still vague and ill-defined. One is left wondering on what made him tick. Why did he, with his immense talents as a leader and organiser, find himself careering round Europe in charge of a troupe of dancers, when dancing, one suspects, held only a minor place in his interests? Was it pure chance? Or a desire to show the best of Russian art to the Western world?

More important still, how, precisely how, did he work? He introduced X and Y to Z and they produced a ballet masterpiece, but why? Was it a flair for introducing the right people to one another at the right time and in the right place, or did Diaghilev control and direct their efforts. Haskell, together with many other writers, would suggest the latter.

In fact, Diaghilev's share probably varied considerably during the company's 20 years of existence. Yet the lessons of the Diaghilev Ballet, which can be inferred throughout Haskell's admirably clear account, are as plain as a pikestaff. Ballet to thrive must be a collaboration between artists who are unfettered by commercial considerations, and organised with taste and a care for detail. A second lesson, unstated by Haskell but apparent from his chronicle of the company's ups and downs, is that ballet is only really important when dancing and drama are the dominating partners.

C.A.B.

The Spanish dance in pictures

Ballet Español. Volume of photographs by Juan Gyenes.

(Afrodisio Aguado, Madrid, 240 ptas).

ALL the excitement of the Spanish dance is in this handsome volume of photographs. To turn over its pages is to hear the clatter of castanets, the heel-beats, the hand-claps, the wail of the flamenco singer. All the proud majesty of the greatest contemporary Iberian dancers has been captured by Gyenes' lens. Many old friends are here—Pilar Lopez and her company, Antonio, Rosario, Jose Greco and many others. Were I addicted to pin-up pictures I would keep the portrait of that great artist Pastora Imperio always before me. In her face can be seen the whole history of flamenco art. The printing could possibly be better, but the book can be recommended to all lovers of Spanish dancing.

P.W.

STEPS OF THE DANCE 19

by
BARBARA VERNON and JOHN GREGORY
Illustrated by EILEAN PEARCEY

Centre-work: The Adage continued:

Second Study (Another typical enchainement; not a set exercise.)

Example G. (See Illustration No. 37.) Stand in 1st position. Arms in 1st position. Full *plié*, lifting arms to 4th position. Rise on to *demies-pointes*, lowering arms to 1st and up through 2nd to 3rd position. Lower heels to floor, opening arms outwards and down through 4th to 1st position. Pick up working leg through *sur le cou de pied* and *développé effacé* front, *en plié*; forward arm (opposite to forward leg) to 3rd position, rear arm to 4th position. *Pas de bourrée dessus* (over) lowering arms outwards to 1st position. *Pas de basque en avant* (forwards) to 4th position, opening arms, opposition arm to 2nd position, other arm to 4th position. *Pirouette en attitude en dehors*; opposition arm to 3rd position, other arm remaining in 4th position. Stop *en plié*; *relevé*; extend arms 3rd position wide; *plié*; step back, lowering arms. Pick up front leg and drop toe across and over supporting foot. Clasp hands in 1st position and turn palms downwards. Hold pose.

Example H. (not illustrated). *Plié* in 1st position and rise on to *demies-pointes* as in previous enchainement. Pick up working leg through *sur le cou de pied* and *développé écarté* front; forward arm to 3rd position other arm to 4th position. *Grande ronde de jambe en dehors* to *arabesque croisé*, carrying raised arm round to 4th position, other arm forward to 2nd position, palm downwards. *Plié*; *pas de bourrée dessous* (under); *sisol en tournant en dehors*, lifting back leg to *sur le cou de pied* front. Extend working leg *écarté* front with *plié* on supporting leg. *Pirouette piqué en dedans*; close 5th position front *en plié*. *Glissade croisé* front to *demies-pointes*; opposition arm to 3rd position, other arm to 4th position. Hold pose.

Analysis of steps and movements relating to above adages

Pas de Bourrée Dessus (over). The *pas de bourrée* may commence from 5th position or from open position. The first step comes to 5th position in front, the second step (alternate

leg) to the side, the third step usually closing 5th position behind; but may be carried to 4th position behind. The first two steps are on the *demie-pointe* (or *pointe*) the last step *en plié*.

Glissade (to glide) is a smooth linking movement; the most frequently used of all preparatory steps. From *plié* in 5th position the working leg slides out to extended position, the toe stretching and skimming over the floor; the supporting leg then stretches and follows after to close in 5th position. It may also be performed travelling from 5th position to 4th position or from 4th to 4th, or from 4th to 5th position, and may travel in all directions, viz.: sideways, forwards, backwards, *en effacé*, *en croisé*, and *en tournant*. *Glissade* may also travel from *plié* to *demies-pointes* (or *pointes*). The most commonly used *glissade* is to the side, from 5th position to 5th position: *derrière* using the back leg without changing the 5th position; *devant* using the front leg without changing the 5th position; *dessus*, (over) in which the working leg changes from back to finish front; and *dessous* (under) in which the working leg changes from front to finish back. The usual position of the arms will be forward arm corresponding with forward leg, in 2nd position, other arm in 4th position. Where the *glissade* is without change the arms will remain in these positions; when the *glissade* changes legs so the arms will change; arm corresponding to forward leg being carried to 2nd position, the other arm to 4th position. The quality of *glissade* will vary according to the nature of the enchainement in which it is used. In *Adage*, it is likely to be slow and smooth; in *Allegro*, it will be quick, and slightly springy, but never jumped in the manner of a *jeté fermé*; in big jumps the *glissade* will be broader and more extended, but never as big as the step it precedes.

Pas de Basque en Avant. A *pas de basque* usually begins from 5th position or from 4th position. It is frequently preceded by a *coupé* which gives an easy impetus to the movement. (For *coupé* see Article 7. *Barre-work*.) In *pas de basque en avant* (forwards), commencing from 5th position *en plié*, the front leg is thrown forwards and out to the side with a circular movement; forward arm echoing leg movement opening through 2nd to 4th position. The weight of the body is transferred

to the working leg, while the rear leg which has given a push from the floor, follows after, brushing through 1st position *en plié* to travel forwards to 4th position *en plié*; the corresponding arm also echoes leg movement, being carried simultaneously down from 4th to 1st and opening to 2nd position.

Alternatively the arms may travel from 4th position down to 1st opening through 2nd to 4th position.

To complete the full *pas de basque* the rear leg closes 5th position behind, both legs straightening; in *enchainement* the *pas de basque* does not always proceed to the closing position, but is linked from the 4th position *en plié*, with another step.

Other forms of *pas de basque* will be described as they come to hand.

Sisol Simple (The *sisol* (*sissonne*) family is very numerous and varied, and much used in the *Allegro* section of the class, where its many forms will be described in detail.) A push from both feet in 5th position *en plié*. With the spring into the air, either the front leg or the back leg is picked up to *sur le cou de pied*. The landing is made on one leg *en plié*. *Sisol* may also be taken from 4th position landing on one leg; and from one leg (a hop) landing on the same leg.

Sisol en Tournant en Dehors. A jump from 5th position in which the front or back leg is picked up to *sur le cou de pied*, front or back, while the body rotates *en l'air* and lands on one leg *en plié*. The body turns away from the leg on which it will land, (towards the leg which is picked up). Arms contribute to the impetus: arm corresponding to the leg which is picked up is in 2nd position, other arm in 4th position. As the legs push from the floor, the 4th position arm is brought in to meet other arm in 2nd position and both arms are lowered to 1st position during the turn. The back is held very straight.

Sisol en tournant en dehors may also begin from 4th position *en face* or *en croisé*. The weight of the body remaining over the front leg, the back leg being picked up to *sur le cou de pied*.

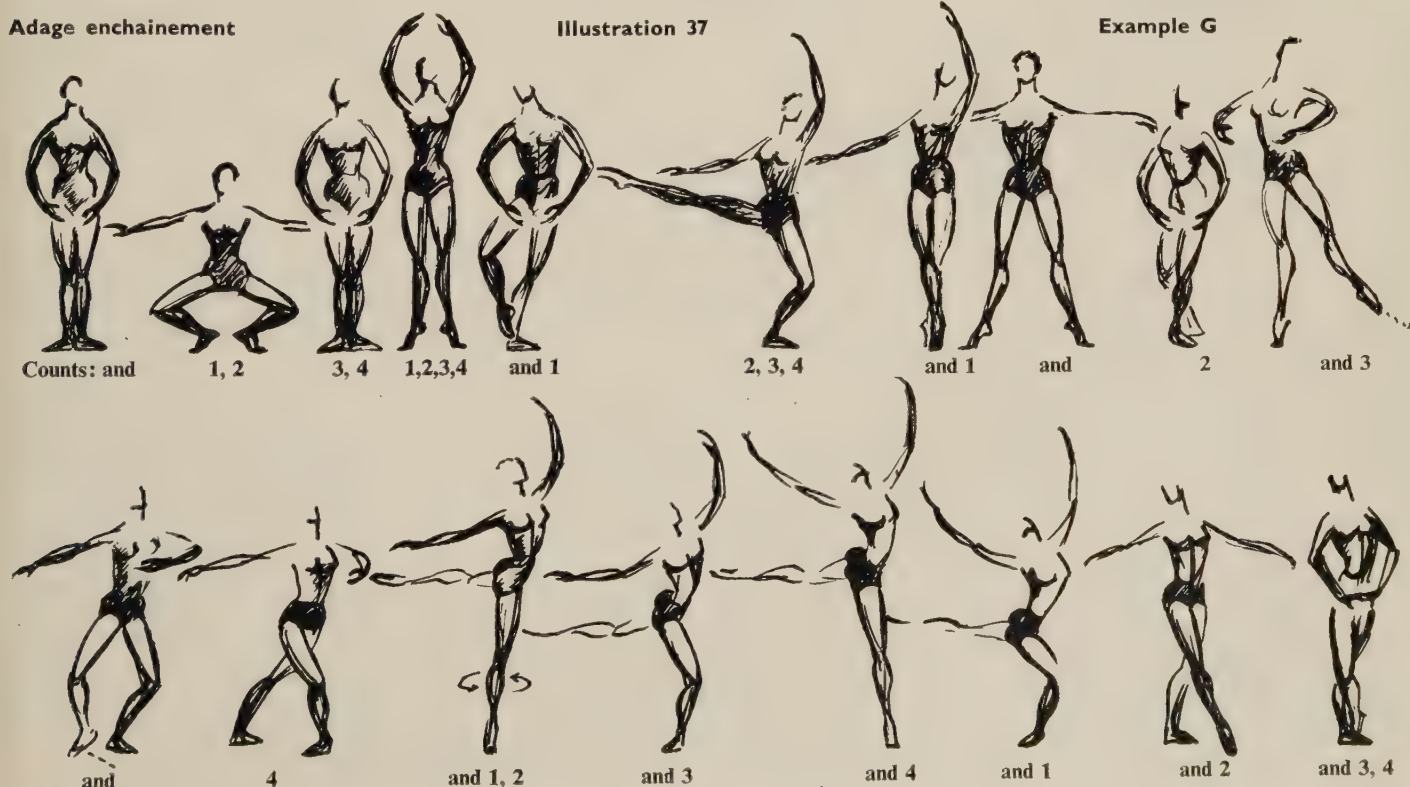
Each *sisol en tournant* will require specific adjustment.

(continued on Page 34)

Adage enchainement

Illustration 37

Example G



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Saddler's flair in Wonderful Town

by
**HARRY
STONE**

PAT KIRKWOOD in the Conga number from *Wonderful Town*. Dancing in this musical at the Princes Theatre is an integral part of the story, not a separate entity.

Photo:
Houston Rogers



start. But given the story and characters, he would have no trouble.

Dancing can assist the book as much by developing character as by advancing the plot. There is a good example in *Wonderful Town* in the number *Swing*. The heroine is an inhibited girl and the chorus encourages her to be more natural by performing an extravagant routine round her. It has the desired effect, and by the end of the number she has taken charge of the proceedings, herself leading the dancers.

Saddler can always sense when a step is out of character. He uses the dancer as a sounding board, and if she does not feel happy about a certain sequence he knows it is not right. So he experiments until he finds a movement that seems to come easily and then he can be sure it will ring true.

Saddler's third requirement is that the dances enhance the atmosphere created by the music and décor. In the Vortex Night Club scene he has gone to particular pains to recapture the atmosphere of the 'thirties, with swaying dancers tightly packed on a floor the size of a pocket handkerchief. The steps are actually exaggerated versions of *The Big Apple*, *Shorty George* and *Messin' Around*, which were as typical of the contemporary American scene as the Charleston was in Britain during the 'twenties.

In this way Saddler has aimed at making the dancing play a vital part in the show. Had he failed it would still have been a slick production. But as it is, the movement makes a fourth strand with the book, music and décor, binding the show firmly into an integral whole.

Never a Successful Ballet

La Péri—Poème dansé (Dukas). *The Isle of the Dead*—Symphonic Poem (Rachmaninov). Paris Conservatoire Orchestra (Ansermet). Decca LXT5003. 1 12 in. 36s. 5½d.

PAUL DUKAS's *La Péri*, written in 1912, the same year as Debussy's *Jeux* with which it has a great deal in common than the identical descriptive subtitle *poème dansé*, is a ballet that never quite made the grade. Diaghilev planned to produce it with choreography by Fokine and décor by Bakst, but although the project got well under way, it was abandoned. (Two of Bakst's costume designs were shown in the recent Diaghilev exhibition. The backcloth which had actually been painted at the time was later used during the company's South American tour for some makeshift performances of *Cleopatra*).

Nevertheless there have been many attempts to make a successful ballet out of the music. These include versions by Trukhanova (Châtelet Theatre, 1912), Staats (Paris Opéra, 1921), Ashton (Ballet Club, 1931), Staff (Ballet Rambert, 1938) and Lifar (Les Nouveaux Ballets de Monte Carlo, 1945; Paris Opéra, 1948). Perhaps the symbolic and mystical overtones of the ballet's story—a Persian fairy tale—elude translation in terms of Western dance, or it may be that such things have had their day. Whatever the reason, *La Péri* has never made the grade as a ballet.

Personally I feel that the time is ripe for a new type of contemporary exoticism in ballet and that a *Péri* by Cocteau and Babilée, treated with the imaginative and poetical qualities which they brought to *L'Amour et son Amour*, might not only rehabilitate Dukas's music in the theatre, but be the first of a new genre which will inevitably come.

This new recording certainly provides scope for speculation as well as enjoyment. The performance is a magical realisation of the score's sensuous delights of impressionistic texture and delicate orchestral colouring, superbly reproduced in a wide-range, flawless recording.

Rachmaninov's eerily evocative symphonic poem based on Böcklin's famous painting *The Isle of the Dead* gets an equally satisfying and delectable presentation.

French composers, old and new

Impromptu au Bois (Ibert: Divertissement for Chamber Orchestra). *Carnival of the Animals* (Saint-Saëns).

Concert Arts Orchestra (Felix Slatkin) with Victor Aller, Harry Sukman (pianos). Capitol CTL7069. 1 12 in. 36s. 5½d.

IBERT'S gloriously uninhibited and facetiously witty *Divertissement* was put together from the music he wrote for the musical comedy, *Le Chapeau de Paille d'Italie*. It could well have been written for ballet and has in fact served as the basis for one—Ruth Page's *Impromptu au Bois*.

The conductor of this new recorded performance does not give it with quite the same panache as did Desormière on the Decca disc reviewed last June, but it is all very well put across with a lively exuberance that plays up its more lunatic inspirations.

NEW RECORDS

Reviewed by **DAVID HUNT**

The ballet connoisseur is more likely to prefer the new issue from the point of view of respective backings. Desormière's *Divertissement* was coupled with a prosaic and not quite complete *Sylphides*. Here we have a captivating performance of Saint-Saëns' *Carnival of the Animals* in which the solo pianists are awake to every possible humorous inflection inherent in their parts. Both works are given bright, full-bodied recording.

Banquet for the Spider

Le Festin de l'Araignée (Roussel). Orchestre de la Radiodiffusion Française (René Leibowitz). One side of London International TWW91055. 1 12 in. 36s. 5½d.

ROUSSEL'S *Spider's Banquet*, in France one of the most popular orchestral works in the concert and ballet repertoires, was written in 1912 and first heard the following year at the Théâtre des Arts, Paris, in association with choreography by Léo Staats. Later productions include André Howard's for the Sadler's Wells Ballet, first given at the New Theatre in June, 1944.

The music, like a great deal of contemporary French writing, could best be described as all

sensibility with little or no endearing trace of humanity. For this reason, it precludes any compassionate interest in the fate of the insects of the ballet's scenario: all non-human characters, whether animal, vegetable or mineral need, as every film director knows, to be endowed with some semblance of human feelings before an audience can respond emotionally to them.

Leibowitz, savouring the music's expertly calculated harmonic convolutions, conducts an enjoyable performance of the composer's abbreviated concert version and the iridescent orchestral colouring has been faithfully reproduced by the engineers.

The reverse is taken up with an equally fine performance of a suite taken from Roussel's evocative incidental music written in 1908 for Georges Jean-Aubry's play *Le Marchand de Sable qui Passe*.

Transferred Beauty

The Sleeping Beauty: Introduction; Finale to Act 1 (Lilac Fairy); Mazurka (Act 3); Aurora's Variation (Act 3); *Rose Adage* (Act 1). Philharmonia Orchestra (Nicolai Malko). HMV 7EP7017. 1 EP, 11s. 3½d.

THESE excerpts have already been reviewed in their 78 form in April 1953, July 1953 and December 1954. The label still has *Introduction and Finale (Prologue)* for what is in effect the first section only of the Introduction followed by the finale to the First Act. There has been a slight loss of body, otherwise the transfer has been well carried out and offers excellent value.

Forgotten Miracle returns to Life

Miracle in the Gorbals Suite (Bliss). Philharmonia Orchestra (Bliss). One side of Columbia 33CX1205. 1 12 in. 36s. 5½d.

HELPMANN'S *Miracle in the Gorbals*, once a standby of the Wells' repertoire, appears to have joined the crowded ranks of ballets of which all that remains to us are photographs, memories and gramophone records.

This new LP performance conducted by the composer supersedes the earlier 78 version under Constant Lambert, made not long after the ballet's première at the end of 1944, and which in any case has been deleted from the Columbia catalogue. As might be expected, Bliss secures a dramatic, highly charged account of his powerful score.

(continued on Page 29)



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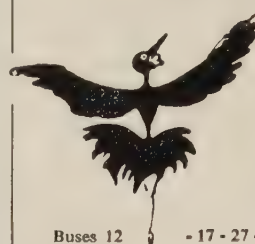
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DANCE AND DANCERS

Although from the ballet collector's point of view, the ideal and obvious coupling would have been the same composer's *Checkmate*, no admirer of Bliss's music will surely fail to be grateful for the richly rewarding performance on the reverse of the *Music for Strings*, one of his finest works. Recording on both sides is firm and beautifully clear.

Petrouchka, exciting but stark

Petrouchka (Stravinsky). New York Philharmonic Symphony Orchestra (Dimitri Mitropoulos). Philips ABL3027. 1 12in. 36s. 5½d.

FROM a purely technical point of view this is a superb production—magnificent orchestral playing and large-as-life, vivid recording that allows every detail of the marvellous score to be heard in a stark, front-row-of-the-stalls realism.

Stark, however, is also unfortunately the word to describe Mitropoulos's interpretation: much more forceful than Ansermet's wonderfully sympathetic performance on Decca LXT2502, this is a brilliant

but aggressive *Petrouchka* in which over-stressed dynamics and matter-of-fact phrasing give so little of the ballet's subtleties of mood and atmosphere, that it almost makes one doubt whether the conductor has ever seen it, let alone conducted it in the theatre.

For the Stravinsky fan with no particular taste for ballet who might prefer to regard *Petrouchka* as an off-shoot of *The Rite of Spring* (which in a sense it was), the clarity and uninhibited directness of this new version will be a tremendously exciting experience. But for those who remember the ballet with nostalgia and affection Ansermet's will bring it back in truer dramatic and musical perspective.

Get to know your orchestra

Britten: *The Young Person's Guide to the Orchestra* (Variations on a Theme of Purcell). Philharmonia Orchestra (Igor Markevitch) with Peter Pears (narrator). Saint-Saëns: *Carnival of the Animals*. Geza Anda, Bela Siki (pianos), Philharmonia Orchestra (Igor Markevitch). Columbia 33CX1175. 1 12in. 36s. 5½d.

Dance and Dancers . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Beriosova's Odette-Odile

THE performance of *Swan Lake* on Saturday evening, February 19, had many of the qualities of a gala. Svetlana Beriosova was making her eagerly anticipated London debut as Odette-Odile and, adding to the sense of occasion, the performance was unexpectedly graced by the presence of royal visitors, the Shah of Persia and Queen Soraya.

If the appointment of a prima-ballerina were to be by popular suffrage, supporters of Beriosova could well urge her election by the use of some such slogan as "the people's choice." Since she was first adopted by British ballet eight years ago her development has been the interest, concern and pride of the ballet audience and the critics alike. That few dancers hold such an enviable place in English affections was more than apparent from the wave of sympathy which greeted her first Odette-Odile.

The performance justified the audience's hopes, although it was far from flawless and not, perhaps, on quite the same level as her first attempts at Aurora in *The Sleeping Beauty*. Her solo variation in the second act was marred by a lack of strength in her turns, her *coda* in the *Black Swan pas de deux* was courageous but poor. Virtuosity is not Beriosova's trump card but this *coda* seemed more a failure in stamina than technique. Of more importance was her unwonted coldness in the second-act *pas de deux*, caused, it would appear, by an understandable concentration on the steps rather than on the characterisation of the Swan Princess. So much for the fault-finding; this was nevertheless a remarkably mature and assured portrayal for a first Covent Garden performance.

Most of her dancing had an individual grace and fluency, together with a serenity all the more moving for not being untroubled. There is never anything passive about Beriosova's dancing, its virtues being positive rather than negative. An undercurrent of feeling courses like blood through the veins of her style. Outstandingly successful was the straightforward sincerity of all her mime scenes; here one feels, is the indication of an Odette-Odile that should enchant us during the nineteen-sixties. Also interesting was her approach to Odile, who in Beriosova's hands loses the painted splendour customarily granted her, and takes on a mysterious cat-like quality, sinister but fascinating.

Siegfried must be more than just a role to John Field—it is practically a profession. Last time I saw him in it, when he partnered Grey, he seemed sadly off-form. On this occasion, partnering Beriosova, he had enormously improved: partnering excellently, acting with vigorous conviction, and dancing the *pas de deux* with sustained brilliance. His conception of the role appeared to have regained the princely bearing it had when it was first assumed. His beats were as accomplished as ever, while his *tours-en-l'air* and spins had a certainty in place of their former hesitation, and he was dancing with more elevation. On his last act entrance he commanded the stage with genuine authority. Field should always dance like this!

Brilliance was also provided by David Blair, who gave a splendid display in the *pas de trois*. His assured dancing was full of verve and in the *coda* he skimmed across the stage in full flight. If the circle of *jetés en tournant* at the conclusion of his variation had more elasticity and ease, this would be as good a performance of the male *pas de trois* role as we might wish to see. C.A.B.

UNABLE to see Beriosova's first Odette-Odile, it seemed to me that by her second performance on March 12, she had corrected many of the faults mentioned above.

Her second act *pas de deux* was relaxed and beautiful from her first entrance, frightened at seeing the Prince, she warmed up until the *adagio* became



Svetlana Beriosova as Odette in *Le Lac des Cygnes* at Covent Garden.

Photo: Derek Allen

a most tender and lyrical love passage. In fact the whole of this act was as near-faultless as I have ever seen in a young dancer.

A great deal of thought had obviously gone into the interpretation of Odile. It is most subtle because she has the outward appearance of being a nice girl yet little glances and suggestions make it clear that really she is as black as her tutu. Her final laugh of triumph is chillingly dramatic.

Her *pas de deux* was given with brilliance so too was her three-cornered conversation with the Prince and Von Rothbart, her variation was a little hurried and was not phrased too well (a little more use of her undoubted *équilibre* would have helped). The thirty-two *fouettés* seem to worry her a bit—she did 26 perfectly without travelling more than a couple of inches at the most, after that she tired and got as far as 31. With more experience this can soon be put right.

Her last act had all the qualities of the second and it all added up to a most stimulating and exciting experience. The matinee audience, never the most demonstrative, gave her a rousing ovation worthy of the later hours of a Saturday night. P.W.

CLOSE on the heels of Ashton's new ballet to the Britten comes this new recording, not presented in the form of a continuous orchestral performance as is nowadays most usual in the concert hall (and as in the ballet), but with the spoken commentary that was originally included in the educational film *Instruments of the Orchestra*, for which the Variations were commissioned.

The music, of course, transcends the functional purpose for which it was written and when played without the narration (as in Decca's superb recording under van Beinum on LXT2886) can be enjoyed as a brilliant orchestral composition in its own right.

But as a musical appreciation lesson for use in schools and for the instruction and entertainment of musical amateurs not yet able to identify the sounds of the various instruments of the modern symphony orchestra, the issue is ideal, having been admirably carried out from every point of view.

The reverse has an exuberant performance of Saint-Saëns's *Carnival of the Animals* in which only Pavlova's *Swan* fails to benefit from the conductor's spirited approach.

Linden as Wili Queen

EARLIER, on the afternoon of February 12, Anya Linden had made her London debut as Myrthe in *Giselle*. Her performance was most promising. The chill indifference expected of Myrthe in the Covent Garden production is not altogether so convincing as the white fury of other interpretations, yet within the limitations of the company's portrayal, Linden's clean-limbed dancing made her possibly the most acceptable among her contemporaries in the role. The first act peasant *pas de deux* in the same performance gained interest from the improvement shown by Peter Clegg. Hitherto he has tended to flounder in this and other classical roles, but at this viewing his style and technique were far better. He is learning to make up in strength what he naturally lacks in ballon.

Cast changes for Angot

ON February 17, when Covent Garden entertained another distinguished foreign visitor the Italian Prime Minister, Brenda Taylor gave her first London performance of the Aristocrat in *Mam'zelle Angot*. She hit off the slight vulgarity of the new rich *demi-mondaine* with some accuracy, and her dancing in the difficult *pas de deux* was enjoyable. Her arms and hands, which tend to flap, need improving, but she is, as her Leading Swan in *Swan Lake* also bears witness, a dancer to note.

Another cast-change in this ballet during recent weeks has been Anne Heaton's *Mam'zelle Angot*. Rumbustious, vivacious and lusty, her interpretation put new life into a ballet that is beginning to creak in its joints, despite the unstinted efforts of its casts. One last point: while the small role of the Pirate in the last scene is not particularly taxing, it does call for good double *tours-en-l'air*. When, years ago, it was danced by Field this small demand was met. As it is apparent that there are still members of the male *corps de ballet* unable to execute a double *tours-en-l'air* it would be sensible to entrust the Pirate to someone who can. C.A.B.

Two surprises

THE return of *Ballabile* on March 1 was a surprise. Never a work for which I have greatly cared it seems to have matured like French wine. Two scenes stand out—*A Sunday on the River* and *Funeral in the Rain*. The first creates a remarkable mood of tranquillity, buzzing bees and church bells over the meadow. Elvin and Chatfield were both excellent in the *pas de deux*.

The René Clair-like funeral in the other scene is stopped from being offensive by the sparkling comedy of Grant and Joan Benesh (a comedienne of considerable promise).

The whole work deteriorates in the two final episodes but the company danced them with great verve. The Clavé designs remain a dream of beauty and for them alone the ballet should never be dropped.

Invited primarily to hear Fistoulari conduct *Coppelia* on March 7, the evening offered surprises of a different nature. Rosemary Lindsay's Swanilda is bubbling and contains many new touches. Her second act is particularly good and I liked the way it became a personal joke between her and the audience—she never allowed us to think that she was ever really a doll. She is undoubtedly the best second-string Swanilda in the company.

Doyle partnered well as Franz but his variation needs more brilliance and finish. Leslie Edwards was a Dr. Coppélius of charm and forgiveness who did not appear to harbour resentment at the practical joke played on him. One felt desperately sorry for him when Swanilda's ruse was revealed at the end of Act II.

Fistoulari's conducting suffered from too many long pauses between dances though he managed to get a good mellow tone out of the orchestra. I have a feeling that *Coppelia* should be taken at the pace of an American musical. P.W.

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THE DEVIL IN THE VILLAGE

Ballet in Three Acts. First given in London by the Yugoslav National Ballet from Zagreb at the Stoll Theatre on February 3. Choreography and Production, Pia and Pino Mlakar. Music, Fran Lhotka. Scenery, Alexander Augustinac. Costumes, Inga Kostincer-Bregovac.

Cast	
<i>The Devil</i>	— — — — — IVICA SERTIC
<i>The Devil's Mistress</i>	— — — — — NEVENKA BIDJIN
<i>Yela</i>	— — — — — SONIA KASTL
<i>Mirko</i>	— — — — — NENAD LHOTKA
<i>Yela's Mother</i>	— — — — — MARY SEMBERA
<i>The Uncle</i>	— — — — — BRANIMIR BEZIAK
<i>Yela's Girl Friend</i>	— — — — — DURDA LUDVIG
<i>A Female Neighbour</i>	— — — — — ZLATA LANOVIC
<i>The Matchmaker</i>	— — — — — ZLATKO VOZENILEK
<i>The Bridegroom</i>	— — — — — HRVOJE JEZIK
<i>Seductive Phantoms, Peasant Girls and Boys, Devils, Musicians, Children</i>	

A PEASANT boy and girl, Mirko and Yela, are happily in love. Their idyll is interrupted by diabolic providence, the Devil first ensnaring Mirko by tempting him with village girls who, as they wear red, are obviously no better than they ought to be and probably worse. The Devil's domination over Mirko is finally established when at the village fair, disguised as a stall-holder, he persuades him to buy a magic belt.

The Devil carries Mirko off to hell, where he initiates him in the orgies of the Witches' Sabbath. Eventually Mirko steals the Devil's cloak, "symbol of his satanic power," and escapes home. Meanwhile Yela is being pressed by her relations to marry a bashful young peasant. Reluctantly she allows herself to be led to the church, but Mirko arrives just in time to save her from a fate worse than the Witches' Sabbath. The lovers are re-united amid general rejoicing.

A full-length ballet in the same folk-dance tradition as *The Gingerbread Heart*, the mixture of ballet and national dancing was well-arranged, the choreography being skilfully varied and showing the company off to its best advantage. The second act, concerning Mirko's descent into the underworld, was the least satisfying, though even this had a naive charm. The visions and grotesques by which the Devil alternately tempts and terrifies the hero were amusingly well-contrived by the simplest means. Particularly impressive, despite its quaint flavour of the *Folies-Bergère*, was the seductive siren who in the twinkling of an eye turned into a hideous hag.

The choreographers have largely restricted the use of ballet technique to the Devil and his friends of the underworld, a measure that lends a certain likelihood to a fundamentally unlikely mixture. The folk-dancing is

never allowed to become dull, and illustrates the possibilities of national dancing for advancing a narrative.

Parts of the ballet, the first scene descriptive of the young couple's love, and the preparation for the rustic wedding may be instanced, are over-prolonged; but whenever the ballet seems at a momentary loss the choreographers have the *kolo* at their beck and call. This round dance of apparently infinite variety and ornamentation seems to be the basic figuration of much of Yugoslav national dancing. The example with which this ballet closes is unusually rich and exciting even among *kolos*.

Like most of the scenery and costumes presented by the Zagreb company, the ballet's decorations were bright, colourful and inventive. The use of a small permanent sloping ramp at the back of the stage, which did valiant service ranging from a gentle hill in the first act, to the very lips of hell in the second, proved a capital idea. The simple scenery made a fine background for the ornate national costumes, whereas more elaborate settings could easily have detracted from their effect.

Yugoslav folk-music, as we learned from Gotovac's enchanting comic opera *Ero the Joker*, tunelessly embraces the energetic pulse of Southern Slav music with the languorous sweetness of Mediterranean melody. Fran Lhotka, a pupil of Dvofak and one of the leading Croatian composers, has produced a lively score which makes telling, if at times economical, use of the folk material upon which it is based.

The dancing was excellent. The company is far from brilliant in the classic dance, but within their own, admittedly circumscribed, style, they shine with a steady glow.

Nenad Lhotka, the composer's son and once a member of Charat's company, found in Mirko his best part of the season, exhibiting both his acting ability and finesse in national dancing. Sonia Kastl, the company's principal danseuse, a young dancer of fresh sweetness, gave the heroine the same gentle distinction she had earlier bestowed on Juliet.

The role of the Devil is not made easier by the seeming ambiguity in the choreographer's conception as to whether his *diableries* are to amuse or amaze. How seriously we are to take this un-Miltonic imp is in the slightest doubt, but I suggest that he is merely one of those clowning little demons of medieval ancestry. If so Ivica Sertic played him with undue restraint, yet he is an able dancer, who like one or two others in the company would benefit from a spell with a major international company C.A.B.

MABEL RYAN AWARD

THE medal given each year by the Cecchetti Society in memory of Mabel Ryan (once Margaret Craske's assistant) is always eagerly contested. At the Rudolf Steiner Theatre on February

26, 50 pupils of teachers of the Cecchetti method submitted themselves for adjudication by Dame Ninette de Valois. The contest is in two parts; the first showing the girls in groups going through centre-practice, the second showing each one dancing a simple solo.

Seeing them in uniform white practice dresses, each bearing a number which emphasised the event's sporting character, the problems aroused by their appearances were almost of as much interest to a child psychologist as to a professional teacher of dancing. Their nervousness or confidence, their whole behaviour under the scrutiny of public examination, proved fascinating. There is a lot to be said for examinations of this type, particularly for students who have stage ambitions. While many youngsters will fail to do themselves justice in such circumstances, these examinations do tend to produce something of the stress and tension surrounding an actual stage performance. A child who acquires herself well in a competition like this has the makings of a professional dancer.

By the interval, we had seen five groups of little girls identically going through the paces of Cecchetti centre-work. On looking at my programme I found that I had twice-underlined the name of Vivian Dodds (pupil of Dulcie Pyne), once underlined that of Valerie Scott-Saunders (pupil of Kathleen Yates), and ringed the numbers of Elizabeth Brookes (pupil of Kathleen Yates), Jennifer Ross (pupil of Kathleen Yates), Susan Passfield (pupil of Joan Weston) and Sally Scott-Saunders (pupil of Kathleen Yates). During the interval I discussed the contestants with colleagues (we were unanimous in our praise of Vivian Dodds) and made enquiries about the teacher Kathleen Yates, of whom I had not previously heard.

The 50 solos took a long time. Imagine just two of the Fairy Variations from *The Sleeping Beauty* being performed fifty times by even the finest dancers in the world, and you will get some conception of the immense concentration demanded of this audience. All my previous selections seemed to pass this second test fairly well. I added the names of Jessam Pollock (pupil of Nesta Brooking) and Janet Smith (pupil of Betty Vacani) to the list, and drew an over-size tick against Vivian Dodds.

Before making her final selection Dame Ninette asked to see five of the girls dance again: Wendy Mercer (pupil of Dulcie Pyne), Elizabeth Brookes, Valerie Scott-Saunders, Jessam Pollock and Sally Scott-Saunders. As this appeared to be a final round I was struck dumb by the exclusion of Miss Dodds (this was what Dame Ninette would doubtless call

(continued on Page 33)

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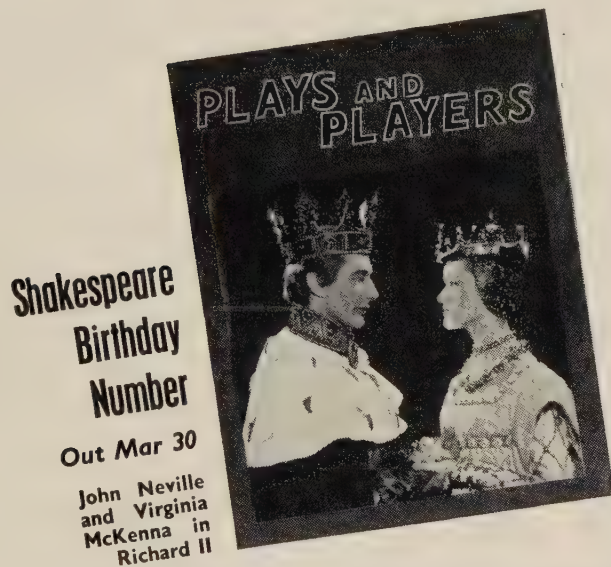
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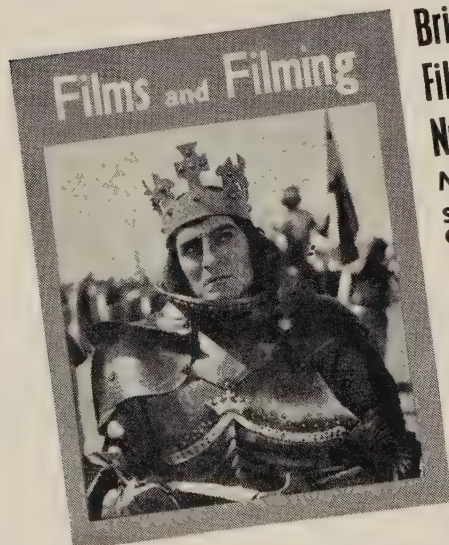


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DANCE AND DANCERS

(continued from Page 31)

"a typically balletomane reaction"), and only regained my voice when Dame Ninette unhesitatingly announced her as the winner of the award. (Does one ever know what that venerable lady is thinking?) She also named Elizabeth Brookes and Valerie Scott-Saunders as the joint runners-up.

After praising Miss Dodds for what she described as a "good bit of dancing," and congratulating the two very worthy runners-up, Dame Ninette made some general observations on the competition. She started by saying that the standard achieved was far higher than in the previous year. She then drew attention to the beautiful *adage* of Sally Scott-Saunders ("the best of the afternoon") and the "lovely co-ordination" of Wendy Mercer. She also made the point that although the *ports de bras* were on the whole good, with a nice relaxed line, there appeared to be a certain tendency towards exaggeration, which would need guarding against in future. After Dame Ninette had finished speaking, Cyril Beaumont (President of the Cecchetti Society) thanked her warmly for her adjudication.

This summing-up of Dame Ninette's seemed to me to be altogether admirable. The attractive and well-formed Vivian Dodds was unquestionably the

most accomplished dancer on display, with an easy, assured style and ideal stage manners. She was however perhaps a little cold in personality, a complaint that could not be levelled against the merry Elizabeth Brookes (a child who appeared to love every moment of the competition) and the highly-strung Valerie Scott-Saunders, who had an interesting hint of temperament about her. Ballet dancing is an overcrowded profession and one must think thrice before advising anyone to enter it, but all three of these girls are of the material necessary to make a career as a dancer.

The exaggeration, mentioned by Dame Ninette, was taken to the point of affectation by a few of the contestants. Even such good dancers as Sally Scott-Saunders were not free from it. The solos, which had been excellently arranged by Mrs. Olive Ripman, were taught the children by their own teachers, and the presentation of the dances was far from being invariably good. A notable example of a child making the best of herself in her solo was Jessam Pollock, and it was remarkable how some teachers had, and some had not, the gift of imparting stage presentation to their pupils. Certain very well-trained dancers limited their chances by faulty presentation.

Another criticism must be a certain lack of force in some of the dancing, also occasionally knees were not drawn-up well enough or toes sufficiently pointed, and some students had a disconcerting manner of wagging their heads. Finally one should mention the sickly "school-performance" smile affected by some of the dancers. This last is something that all teachers, and parents, should firmly discourage.

At least half of the dancers attained an extremely high level of performance, but some of the others were not in the same class. It would appear that a good case could be made for a qualifying round after which only, say, 25 dancers would enter the final competition. This would make the adjudicator's task easier by cutting down the number of solos, and also help selection by enabling smaller groups than 12 to participate in the centre-work.

This most enjoyable competition is valuable for drawing attention to the fine work being carried out by the Cecchetti teachers, and our thanks must go to Dame Ninette for her monumental patience and clear-sighted judgment as adjudicator. C. A. B.

Nicholas Baker's reviews of Television performances have had to be held over until next month.

Dance and Dancers

AMERICA

Markova Triumphs in Orfeo

CERTAINLY the major dance event of the early Spring season in New York has been Alicia Markova's transcendent performance in the Metropolitan Opera Company's revival of Gluck's *Orfeo ed Euridice*.

Since the second act of this opera, The Elysian Fields, is almost entirely ballet, Miss Markova, as the Blessed Spirit, quite naturally dominates and here her dramatic powers were equally as evident as her dance talents. As a result, almost the entire act is performed as true lyric theatre—a fusion of voice, movement and music. Quite apparently, Markova is fully aware of the libretto and music and, as a consequence, her pivotal role takes on added dramatic power.

Her movements, often resembling the simplicity of a bas-relief on a Greek vase, are not on *pointe* and her attractive Greek costume adds considerably to her air of peace and serenity. Judged within its own frame-work, this new role of Markova's may well mark another milestone in her already richly distinguished career in America. Zachary Solov was the choreographer for this production.

Escudero Scores In Return

RETURNING to New York after a 20-year absence, Vincente Escudero brought with him much of his well-remembered magic though some of the fire was gone. Old followers and a new generation turned the original two-week engagement into a five-week run before the company started its transcontinental tour.

The high spots of the evening were Escudero's four solos; his stunning *Primitive Flamenco Rhythms*, the stately *Romance Al Molino*, the Romeras in *Cuadro Flamenco* and the primitive *Siguirya Gitano*. The surrounding programme was made up of a group of eight fine dancers, two outstanding flamenco singers, an excellent guitarist and a pianist. The most noteworthy contributions were made by Carmita Garcia, who appeared here with Escudero twenty years ago; Pepe La Matrona, the flamenco singer, who has also been here before, and guitarist Mario Escudero. Over all, however, hovered Escudero, still a great dance spirit and still the undisputed master of the most brilliant zapateado of this generation.

Festival Ballet In New York

THOUGH an actual New York theatre did not finally become available, this fact did not in any way deter a large and distinguished New York dance contingent from taking the generally inconvenient trip to another borough, in this instance across the river, to see the three performances of Festival Ballet that were presented at the Brooklyn Academy of Music late in February before the company sailed for home.

During this brief engagement, the company presented nine ballets: *Scheherazade*; *La Esmeralda*, Act 2; *Symphony For Fun*; *Napoli*; *Swan Lake*, Act 2; *Petrouchka*; *Les Sylphides*; *Alice In Wonderland*; *Prince Igor* and the *Grand Pas de Deux* from *The Nutcracker*. It is indeed difficult to see such a promising company for such a short period of time and be able to form any lasting impression. What one remembers most, perhaps, is a company of disciplined soloists and a very vital *corps*.

This reviewer, at least, would have happily forgone such antiquated works as *Prince Igor*, *Petrouchka* and *Scheherazade* (we were deluged with them during the 'thirties by the Ballet Russe) and would infinitely rather have seen more new works by British choreographers. *Symphony For Fun*, though it reminded some of Jerome Robbins' *Interplay*, was most agreeable and was given with great zest. *Les Sylphides* was also accorded a polished performance. And though *Alice In Wonderland* was charmingly danced by Monica Leigh, it certainly does not measure up visually to our idea of the Lewis Carroll classic.

Major disappointments were Istvan Rabovsky and Nora Kovach, both of whom behaved more as if they were in a night club or vaudeville act than in a ballet company. Similarly, Tamara Toumanova so over-acted

and over-bowed that it was embarrassing and sad, too, when one considers her still remarkable technical powers. Definitely on the credit side of the ledger, however, were Toni Lander and Violette Verdy, also Marilyn Burr, Anita Landa and Jeanette Minty.

The male wing also offered much of note. John Gilpin, when he doesn't over-accent his movements, can dance extremely well. Nicholai Polajenko and Oleg Briansky are also decided assets to the company as is Keith Beckett.

Next time, we hope, Festival Ballet will stay in New York for a real engagement so that we can really get to know them. Meanwhile, it is gratifying to know that when its tour ended in Boston the company had grossed \$885,000. during its 19-week tour. The troupe sailed for home on the Ile de France on March 1.

Ballet Theatre's Season

TEN major revivals and one American première (David Lichine's *The Sphinx*, created in 1949 for the Ballets des Champs-Élysées) will be included in the three-week repertory of Ballet Theatre when the company opens its 15th Anniversary Season at the Metropolitan Opera House on April 12. Noteworthy in the list of revivals will be Antony Tudor's *Jardin Aux Lilas*, *Romeo and Juliet*, *Pillar of Fire* and *Judgment of Paris*; Leonide Massine's *Mam'zelle Angot* and *Aleko*; Agnes de Mille's *Three Virgins And A Devil*; Anton Dolin's *Pas de Quatre* and Michel Fokine's *Bluebeard* and *Petrouchka*.

Prominent among the guest stars for the season are Alicia Markova, Hugh Laing, Anton Dolin, Nana Gollner, Mary Ellen Moylan and Tatiana Riabouchinska.

Arthur Todd

FRANCE

Opéra Examinations

THE annual examinations took place in February in the usual atmosphere of fevered excitement. In addition to the brilliant creations which draw the public,

this intimate manifestation enables one to appraise the Paris Opéra Ballet at its true value as holding the leading place in the world of the dance in France. This year's jury was composed of MM. Lehmann and Bondeville, Serge Lifar, Mlle. Vaussard, Bardin and Lafon, MM. Aveline, Ignatoff, and Ehinoff, and as guest of honour, the academician and historian, Pierre Gaxotte.

The second quadrille, pupils of Mlle. Guillot, opened the proceedings by dancing the star variation from *Faust*. Then came the first quadrille, Mlle. Lamballe's class, dancing the principal variation from the opera *Roméo et Juliette*, among them Mlle. Bassi was particularly remarked. The *coryphées*, taught by Mlle. Lorcica, next came on, each to dance an extract from Lifar's *Variations*. Mlle. Poncet distinguishing herself by her flowing technique and Mlle. Bianchi by her *batterie*.

While Aveline left the jury momentarily so as not to judge his own pupils, the *petits sujets* followed with a variation from *Soir de Fête* and then a very difficult coda in which Mlle. Motte, who is perhaps the most promising dancer in the *corps de ballet* today, Bertagnol, and Berthéas triumphed. Finally the *grands sujets*, pupils of Mlle. Zambelli, were given the bravura variation from Act I of *Giselle* to dance before attempting a very difficult coda.

In the afternoon the male dancers were shown, the second quadrille (Legrand's pupils) dancing a variation from *Le Lac des Cygnes*, the first quadrille one from *Giselle*, the *coryphées* (Ritz's pupils) one from *Les Deux Pigeons*, and the *petits sujets* (Lander's pupils) one from *Grand Pas*, and the *grands sujets* one from *Etudes*. Among the younger dancers, M. Labis, a newcomer, made a good impression, and two *petits sujets*, MM. Mayer and Dussaigne, distinguished themselves. The quality of the *grands sujets* is well known.

Whatever reservations one might have in matters of detail, one must concede the unusual technical ability of these young dancers who are capable of performing extremely brilliant variations without flinching on one of



Alicia Markova (aloft centre) in Act III—The Temple of Love—from Gluck's *Orfeo ed Euridice* at the Metropolitan Opera House New York. The choreography is by Zachary Solov. Photo: Sedg LeBlang

the more impressive stages in the world. Admittedly authority, sensitivity of expression, and that presence which transfigures a gesture are generally lacking, but the breathing is cleverly controlled, the backs upright, the feet well set and the legs straight, the stage is covered with ability, and smiles controlled. When one thinks of the amazing conjunction of beauty, toil, intelligence and sensitivity which must be inborn in a star, it is admirable to find among the comparative mediocrity necessary for ensembles such aesthetic and technical possibilities, attention to detail and polish which, on a more modest stage, would transform the least important of these dancers into a *première danseuse*.

As a result of the examinations, M. Lehmann has just announced the following promotions to the grade of *première danseuse*: Mlles. Josette Amiel, Francine Collement, Micheline Grimois.

Hungarian dancers

THE Hungarians have succeeded the Roumanians at the Théâtre de l'Empire, and their first visit to Paris has been enthusiastically received. Founded in 1950, the Ensemble Populaire de Chant et de Danse de l'Etat Hongrois only began to give public performances in 1950. The 130 artistes who belong to it—singers, dancers, musicians—have been chosen from a host of candidates from every province.

While so many groups have conscientiously aimed at producing faithful, but often fastidious, reproductions of folklore, the Hungarians have managed to present an excellent spectacle with a folklore basis. Theatrical effect is the prime consideration, but it is always derived from traditional sources, and there one can see the influence of the Soviet dance director, Igor Moissev, who at one time directed the rehearsals of the company and was able to instil into them vitality, spontaneity and a strict discipline.

When the curtain rises on the *Pas de Kallé* which comes from Szabolcs, the eye is dazzled by the bright colours of the embroidered costumes and the vast tapestry which forms the backcloth. Then follows surprise and excitement at the untiring attack of the dancers, the whirling of pleated skirts, the hammering of the boots, and the clear voices of the chorus.

This frenzy of sound and colour does not, however, imply disorder, and is unleashed with a rigorous discipline which, unusually, does not restrain the high spirits or the gaiety of those taking part.

The evolutions, which are admittedly elementary, follow one another with an infectious vivacity, punctuated with brief and raucous exclamations. While the young men bound in the spur dance, the young women, in flowered skirts, give a rare display of skill in the bottle dance, a test of balance in which the dancer while turning must bear a bottle of wine on her head. An evening with the *spinnars* is a little scene, full of verve, of country life with its simple amusements: chair dances, horse dances, dances of terror, mask dances.

In the second part of the programme, the *Tzigan* Dances appear somewhat conventional and the *dance pointe* less appealing; the dance of the three jumps, a kind of round sung faster and faster precedes the *Marriage*

STEPS OF THE DANCE

(continued from page 25)

Sisol en Tournant en Dedans. Fundamentally the same movement except that the body turns towards the leg on which it will land (away from the leg which is picked up).

Grand Pirouette en Attitude en Dehors is usually taken from 4th position *en croisé*; forward arm open to 4th position, opposition arm to 2nd position palms downwards. From *plié* on forward leg, the back leg is lifted as high as possible, lower part of leg from knee to toe bent inwards to parallel line with shoulders. As the supporting leg makes *relevé* on to *demie-pointe* (or *pointe*) the body turns towards the raised leg. Simultaneously the 2nd position arm is carried up to 3rd position, the other arm remaining in 4th position, the hands changing so that palms face inwards.

The torso must be uplifted, spine straight, with a slight tip forwards from the pelvis, and a tight grip in the hip of the raised leg. The main impetus is felt in the shoulders, and facilitated by the use of the head.

Care should be taken not to 'cheat' the turn, but, with a strong *relevé*, to work for the feeling of 'up' and 'round' rather than turning at any price. It is beneficial to practice first the *relevé* into the *attitude* position, and when the form and balance is harmoniously

controlled, the *pirouette* will be achieved the more cleanly. The *pirouette* may be stopped by lowering the heel of the supporting leg, straight leg or *en plié*, aided by an extra strong grip in the hip of the raised leg.

Pirouette en attitude en dehors may also be taken from the 4th position *en croisé*, beginning with a *coupé* by the back leg, from which the front leg makes a *grande ronde de jambe* into the *attitude* position. This preparatory method gives a much easier swing into the turn, but should not be attempted until the adjustment of the body has been accomplished.

Pirouette Piqué en Dedans. Stand in the 5th position *en croisé*; arms in 1st position. Pick up front leg *sur le cou de pied*. *Plié* on supporting leg, extended working leg to *écarté* position; arm corresponding to working leg to 2nd position; other arm to 4th position. Head looks in direction of working leg. With a push from supporting leg, step on to fully stretched leg *sur la demie-pointe* (or *pointe*) transferring weight, and turning towards the leg that is supporting. Simultaneous impetus is taken with the arms, the 4th position arm coming in to meet 2nd position arm, both arms being lowered gently to 1st position during the *pirouette*. Immediately after pushing off, the original supporting leg is brought into *sur le cou de pied* front, or back, and closes 5th position front, *en plié* at the completion of the *pirouette*

of *Eser*, which presents a series of fresh images among which the torch dance is one of the most graceful.

Interspersed with songs by Béla Bartók and Zoltán Kodály—in particular, *Le Tzigane mange du fromage blanc*—the evening was rounded off happily with the bedevilled rhythm of the czardas.

The balletmaster Miklos Rabai and the chorus master Rudolf Vig were jointly responsible for the magic spell cast by this dance, which was heightened by the exceptionally well harmonised costumes. Only the orchestra fell slightly below standard in this excellent spectacle.

Cranko's new ballet

ON February 17, Lifar introduced John Cranko, who spoke of *La Belle Hélène* which he is at present rehearsing at the Opéra. In the presence of Mlles. Vyroubova and Bessy, MM. Renault, Bozzoni and Algaroff, the young choreographer gave a rapid ex-

planation of his new work which is scheduled for production in April.

Lehmann has commissioned a gay ballet, lasting at least forty minutes without an interval. The music will be by Offenbach; the scenario by Marcel Achard and Robert Manuel; the sets and costumes by Vertés. The cast will include Chauviré as Helen, Renault as Paris, Bozzoni as Agamemnon, and Bessy as Venus. John Cranko has singled out several less important members of the company for minor roles: Touroude as Ménélas, Pomié as Achille, Duthoit and Mayer as the two Ajaxes, Blanc as Calchas, and Descombey. This ballet above all, will be a ballet for male dancers. Mlles. Amiel, Grimois and Rayet will be the maids of honour.

Marie-Françoise Christout

Next month: in addition to America and France there will be news from Germany, Spain, Holland, etc.

Ballet Dates

SADLER'S WELLS BALLET at Covent Garden

- March
24 *Patineurs, Rinaldo and Armida, Daphnis and Chloe*
25 *Boutique Fantastique, Rinaldo and Armida, Job*
26 *Lac des Cygnes (Nerina, Rassine)*
26(E) *Sylphides, Daphnis and Chloe, Patineurs*
28 *Le Lac des Cygnes (Fonteyn, Somes)*
29 *Le Lac des Cygnes (Jackson, Somes)*
30 *Variations on a Theme of Purcell, Rinaldo and Armida, Symphonic Variations, Les Patineurs*
31 *Ballabile, Symphonic Variations, Mam'zelle Angot*
April
1 *Variations on a Theme of Purcell, Madame Chrysanthème (World premiere), Mam'zelle Angot*
2(M) *Le Lac des Cygnes (Elvin, Somes)*
2(E) *Les Patineurs, Madame Chrysanthème, Daphnis and Chloe*
4 *Les Patineurs, Les Sylphides, Daphnis and Chloe*
5 *Ballabile, Les Sylphides, Madame Chrysanthème*
6 *Mam'zelle Angot, Les Sylphides, Job*
7 *Coppelia (Nerina, Blair)*
9(M) *Coppelia (Beriosova, Chatfield)*
9(E) *Coppelia (Fifield, Shaw)*
11 *Le Lac des Cygnes (Nerina, Rassine)*
12 *Sylvia (Fonteyn, Somes)*
13 *Les Sylphides, Rinaldo and Armida, Madame Chrysanthème*
14 *Sylvia (Elvin, Chatfield)*
15 *Les Sylphides, Rinaldo and Armida, Madame Chrysanthème*
16(M) *Sylvia (Fonteyn, Somes)*
16(E) *Sylvia (Elvin, Chatfield)*
19 *Sylvia (Grey, Chatfield)*
20 *Checkmate, Madame Chrysanthème, Three-cornered Hat*
21 *Coppelia (Beriosova, Blair)*

- 22 *Checkmate, Madame Chrysanthème, Three-cornered Hat*
23(M) *Sylvia (Grey, Chatfield)*
26 *Sylvia (Beriosova, Chatfield)*
29 *Les Sylphides, Madame Chrysanthème, Homage to the Queen*
30(E) *Coppelia (Linden, Blair)*
May
5 *Les Sylphides, Firebird, Homage to the Queen*
6 *Sylvia (Beriosova, Chatfield)*
7(M) *Les Sylphides, Firebird, Homage to the Queen*
12 *Madame Chrysanthème, Symphonic Variations, Three-cornered Hat*
18 *Homage to the Queen, Les Sylphides, Checkmate*
20 *Le Lac des Cygnes (Elvin, Field)*
21(M) *Madame Chrysanthème, Les Sylphides, Three-cornered Hat*
21(E) *Le Lac des Cygnes (Jackson, Somes)*

SADLER'S WELLS THEATRE BALLET

- March Provincial Tour
21 Globe Theatre, Stockton-on-Tees
28 Theatre Royal, Norwich
April
4 King's Theatre, Southsea
At Sadler's Wells Theatre
12 *Dances Concertantes, The Rake's Progress, Café des Sports*
16(M) *Coppelia (Miller, Britton)*
19 *Dances Concertantes, Blood Wedding, Selina*
23(M) *Dances Concertantes, Les Patineurs (first performance), Pineapple Poll*
28 *Les Sylphides, The Rake's Progress, Beauty and the Beast, Les Rendezvous*
30(M) *Les Patineurs, Selina, Café des Sports*
May
3 *Les Patineurs, Blood Wedding, Beauty and the Beast, Les Rendezvous*
5 *Coppelia (Lane, Zolan)*
7(M) *Les Sylphides, Dances Concertantes, Pineapple Poll*
Ballet will also be given on the following dates: May 10, 14(M), 20, 21(M), 26, 29(M), June 1, 4(M), 8, 11(M).

BALLET RAMBERT

- March
21 Connaught Theatre, Worthing
28 Coliseum, Harrow

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BALLET WORKSHOP at the Mercury Theatre, Ladbroke Road, London

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Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

MRS. ALITA HALEY DE LUCHI LOMELLINI, Fabrica Huascar, Cuzco, Peru, wants b.c., anywhere, m.a. 21. o.i. literature, philosophy, music. ls. French, German, Spanish, Italian, English, Portuguese. (I would esp. like to contact someone in Peru interested in dancing).

IRENE ROBERTS, 56, Galveston Road, East Putney, London, S.W.15., wants b.c., f. age 14-15, abroad, esp. Oslo, Winnipeg, Paris. m.a. 15. (I would esp. like to correspond with ballet students). o.i. opera, music, collecting ballet photos.

QUENTIN CHAMPION, 12, Donald Road, Vincent, East London, South Africa, wants b.c., m. or f., in Edinburgh, Paris. m.a. 17. s.i. theatre, o.i. all arts, travel, p.r.

ORIEL DAVIES, 166, Durham Road, Newport, Mon., S. Wales, wants b.c., f. in Norway and Sweden, age 17-19. m.a. 17. o.i. films, sport, animals, etc.

KATHRINE STANDLEY, 12, Forest Side, Worcester Park, Surrey, wants b.c., m. or f., anywhere abroad. m.a. 15. o.i. travel, theatre, reading, music, etc. ls. French.

LOOK FOR



ELAINE FIFIELD

In Frederick Ashton's new ballet, *Madame Chrysanthème*, on the golden yellow cover of the *May Dance and Dancers*.

Also in the same number will be an article by TAMARA KARSAVINA on MICHEL FOKINE, Peter Williams on the work of ANDREE HOWARD. Pictures and opinions of *Madame Chrysanthème* for the Sadler's Wells Ballet; of *Fanciulla Dei Coralli* and *Balletto da Camera* for Ballet Workshop. Many topical articles and pictures as well as all the usual features. On sale April 25.

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Margot Fonteyn on
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